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WRITER'S DIGEST

~100~
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January, 1933

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Qualifications

Graduate, University of Minnesota; one year Law School, University of Missouri; Post Graduate Fellow, Harvard College; Post Graduate Fellow, Columbia University; Special student, University of London, England; Three years European travel; Member writing staffs: *Minneapolis Tribune*; *New York Sun*, *London Standard*. Washington Correspondent; *Everybody's Magazine*; Fiction Editor, *Collier's Weekly*; Managing Editor, *Nation's Business*; Editor, *Travel Magazine*; Special lecturer on fiction writing, Columbia University.

LITERARY WORK

Financial publicity, J. P. Morgan & Co. Short stories published in *Saturday Evening Post*, *Collier's*; recent sale to *Woman's Home Companion*; also stories in minor magazines. Articles in *North American Review*, *House Beautiful*, *American Golfer*, *New York Times*, etc.

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"Narrative Technique," authoritative work on construction of short stories and novels for six years; used in leading colleges, and selling steadily every year.

ALL right, I'll do my bit to help us through these beerless, bilious days! I'll admit that I, like a few million other voters, thought prosperity would, before this, show her coy, fickle face around that corner we've been watching now for three years. What a jame! No use saying, "Woo-hoo, Prosperity!" any longer. The government says our dollars are worth \$1.50 in pre-depression money. All right, I'll add a couple more nights work to my schedule and offer you a nice fat cut until further notice.

Heretofore my minimum fee for a short story criticism has been five dollars. Hereafter and until further notice it is *three dollars*. The fee hitherto for manuscripts exceeding 5,000 words has been a dollar for each additional thousand words. The new fee is *fifty cents* for each additional thousand words up to 10,000 words. For fees for manuscripts longer than 10,000 and for novels you'll have to write me. I'll cut those fees for a time, too, in the same proportion.

You might as well know, if you don't already, that we critics are tempted to make quite marvelous offers to writers, even to working on a *first* manuscript for nothing, in order to get your name and address. Once we have that we can "follow up" on you and perhaps hook you for something really expensive! I myself gently pursue my best "prospects"; not one person has objected in ten years to the way I do it. I do *not*, however, offer low fees or free criticisms merely to get your name and address. If I lower my fees it is because I know, from talking things over with a good many of you, that you can't pay any more and that now is the time of all times to learn, to prepare yourself. It's all right. Spring is on the way and a new Congress and a brand-new President and—who knows?

A manuscript, then, rejected or not, together with a letter about yourself and your writing and all the questions you wish and you'll get your money's worth! For fifteen years, I've been building successful literary careers. How about yours?

For writers working with me, chiefly by mail, I have in the past five months sold thirty-eight stories, written an article of my own on "Literary Technique in Practice," which will be found in the current *American Scholar*, national Phi Beta Kappa periodical. Another article explaining the literary training of Mrs. Rose Franken, author of "Another Language," the biggest Broadway success of last season, has just been sold to *The Bookman*. I am also collecting and editing a volume of the best short stories published in America in 1932 which will be put out by Harcourt, Brace and Co., this month or February.

Competent, experienced judgment, constructive suggestions, honest, friendly advice — new fee, *three* instead of *five* dollars! What do you say?

Write for my free pamphlet, "How I Work With Writers."

If you live in or near New York City, write or telephone me (Vanderbilt 3-1245) for particulars about my resident group in fiction writing beginning in February.

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THE FORUM

WRITER'S DIGEST is glad to publish this letter from Carson W. Mowre, long-time friend of writers, and executive editor of the many successful Dell Publications.

Many moving picture producers, staff writers, and studio publicity departments subscribe to WRITER'S DIGEST. We will be glad to receive their answer to Mr. Mowre's sensible letter which will bring more profit to both author and studio, as well as giving the public a better run for its money.

DEAR EDITOR:

In the matter of author-relations, the buyer of stories for the screen is in exactly the same position as the buyer of stories for a magazine or a group of magazines. You would not suspect that this were the case, though, if you were to judge by the different technique employed in dealing with authors in New York and in Hollywood.

A good editor appreciates the fundamental fact that authors must be "built up"; that they deliver their best work when there is a wave of publicity sweeping them on. By means of blurbs in the backs of magazines, names set in bold face on covers, ads of forthcoming stories, etc., an editor does

the double job of feeding the ego of his contributors and of selling a personality to the public. He reaps the benefit, too, of this exploitation. Most writers try to live up to their blurbs or to earn bigger billing by good work and consistent production—and the readers of the magazines react to the exploitation by establishing certain writers as favorites and buying every issue in which those writers are featured.

The Hollywood system ignores this page out of an editor's primer.

The studios are confirmed in the belief that they have stars to sell the public and they expend all of the efforts of their publicity departments in selling those stars. You never see a publicity release on an author unless it happens to be in connection with some adapted best seller such as "Grand Hotel."

In the case of lesser pictures, however, a smart campaign featuring the creator of the story would ring the bell at the box office.

Just the other day I learned of an incident that will illustrate the point that I am trying to make. One of the bigger studios bought a magazine story and shot it with a very ordinary cast. Far from being a box office natural, the picture could have stood every ounce of extra exploitation devisable. Yet it played to half filled houses in the eastern college town where the author of the story worked as a professor of mathematics. Rather a diffident man, the professor refrained from mentioning the fact that his story was being enacted on the screen down town. The studio had placed so little value on his part in the production that his connections were overlooked. The net result was a local box office flop where the picture could have been a sell-

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Karolton Envelopes, 32 lb., the staunchest envelope on the market. For flat mailing, 25 size 9x12 and 25 9½x12½, \$1.40. For one folding of the sheet, 25 6x9 and 25 6½x9½, 95c. For two foldings, use 50 No. 10 and 50 No. 11 (100 in all) for \$1.

Typewriter ribbons, 75c; extra widths, \$1 (state make of machine). Carbon paper, 25 sheets, 40c. Manuscript covers, 9x15½, 50 for 90c; erasers, 10c; catalog (free with order) 5c; samples, 10c.

Hammermill Bond paper, 500 sheets, 16 lb., \$1.25; 20 lb., \$1.60; Ripple finish, \$2.00. Arena Bond, a rag-content de luxe paper, \$2.25 for 500 sheets. Onion skin, 75c per 500. (Note: if your order includes paper, add 15% for postage if you live in a Pacific Coast state, or 10% elsewhere West of the Rockies).

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Yes, that offer means just what it says, because I want to get in touch with writers who can write—whose work, carefully examined, shows a fair measure of promise.

It means that I am *not* interested in selling "criticism" in any case nor a "course of study" to those without ability. I am interested in reaching the limited few with a spark of talent who can profit from thorough *professional* training in fiction writing, leading very likely to a lifetime of literary success.

So, when you send your manuscript, 5,000 words or less, with enclosed return postage only, you will get an honest opinion about it.

Let me repeat, even more plainly, that there is no magic short-cut in the method by which I teach writers to write. The writers I accept for training are *not* promised acceptances from the *Saturday Evening Post* in three months.

What I can give you is all that knowledge, applied in practice, which marks the difference between the novice and the professional writer—twenty-three years of active experience in successful authorship applied directly to the writing and sale of *your* stories.

The students I am seeking, then, are not all those writers-who-would-like-to-be-authors, yet fail to realize that writing is a skilled trade which demands study and practice.

I want to reach those whose manuscripts do show talent: whose stories are *almost* right . . . not *quite* right . . . fair story, good construction, but lacking in finish, or that last touch of vitality. The stories that make editors write—"Cannot use this one, but let me see some more." Then, if your work has merit, I can help you to turn talent into cash.

"Bob" Davis, famous Munsey Editor, says:—"If Kenneth MacNichol will teach others to write one-half as well as he himself writes, the standard in magazine fiction will be lifted 100 per cent. Out of 25 short stories and 7 novels submitted to me by Mr. MacNichol, I bought 22 of the former, and 6 of the latter. He is a writer, a teacher, and a thinker."

Edward J. O'Brien, Editor of the *Best Short Stories* series of volumes, says:—"I know of no other writer whose work has averaged so high in real literary merit."

Writing since 1909—most recent work published in 1932.

Teaching others to write since 1924—students' work has appeared in most leading American and British magazines.

The frank criticism of manuscripts submitted will cover all of the major faults, together with sound constructive advice for revision and correction. Or, if the manuscript is just impossible, I will tell you that with equal sincerity.

Of course you may not, just now, have a completed story you care to submit. If not, mail a postcard for a little booklet, "*Let's Get Acquainted.*" It may prove to be an open door into the magazines. You will want to know, naturally, just what kind of help I can give you.

KENNETH MACNICHOL

1776 Broadway

New York City

Kenneth MacNichol—B. 1887. Au. of "That Kind of a Man," Munsey, 1919; "The Night Shift," (do.), 1919; "The Twenty-seventh Story," Street and Smith, 1920; "The Will to Serve," Putnam, 1920; "Freight," Methuen, 1923; "Between the Days," Blackwood, 1925; "The Nose of Papa Hilaire," Blackwood, 1925; "The Piper of Kerimor," Blackwood, 1927; "The Technique of Fiction Writing," Albion, 1929; Forthcoming: "An Idiot Looks at It," 1932. Plays, "Pan" produced, 1917-1918; "The Faerie Fool," 1918. Contributor to Blackwood's, Eng. Review, Mercury, Challenge, Harper's, Century, Forum, Collier's, Pictorial Review, Munsey's Red Book, Blue Book, Argosy, All-Story, and numerous other American, British and French magazines and periodicals.

—*Who's Who in Literature.*



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What the tests show

Up to date, no one that could be called a "born writer" has filled out our Writing Aptitude Test. We have not yet discovered a single individual miraculously endowed by nature with *all* the qualities that go to make up a successful author.

One aspirant has interesting ideas—and a dull, uninteresting style. Another has great creative imagination but is woefully weak on structure and technique. A third has a natural knack for stringing words together—yet lacks judgment and knowledge of human behavior. In each case, success can come only after the *missing links* have been forged in.

Here, then, is the principal reason why so many promising writers fail to go ahead. Their talent is one-sided—incomplete. It needs rounding out.

Learn to write by writing

NEWSPAPER Institute training is based on journalism—continuous writing—the sort of training that turns out more successful writers than any other experience. Newspaper-trained writers are numbered not by dozens but by hundreds.

One advantage of our New York Copy-Desk Method is that it starts you writing and keeps you writing in your own home, on your own time. Week by week, you receive actual assignments just as if you were right at work on a great metropolitan daily.

All your writing is individually corrected and criticized by veteran New York newspaper men—editors who have had years of experience "breaking in" new writers. They will point out those faults of style, structure or viewpoint that keep you from progressing. At the same time, they will give you constructive suggestions for building up and developing your natural aptitudes.

In fact, so stimulating is this association that student members often begin to sell their work before they finish the course. We do not mean to insinuate that they sky-rocket into the "big money," or become prominent overnight. Most beginnings are made with earnings of \$25, \$50, \$100, or more, for material that takes little time to write—stories, articles on business, fads, travels, sports, recipes, etc.—things that can easily be turned out in leisure hours, and often on the impulse of the moment.

For those who want to know

If you really want to know the truth about your writing ambitions, send for our interesting Writing Aptitude Test. This searching test of your native abilities is free—entirely without obligation. Fill in and send the coupon. Newspaper Institute of America, 1776 Broadway, New York.

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out if the author's personality had been hooked up to and plugged with the movie.

That, of course, is a small scale example. I do not believe, however, that the publicity possibilities of authors need be confined to one town or two. I know one author who was born and raised in Camden, went to prep school in Pittsburgh, where he played football, went to an Ohio university, lived and worked five years in Phoenix, Arizona, wrote a newspaper column for two years in Baltimore and, after various other stopovers, has finally settled down in Denver, where he is a highly respected citizen. It is my contention that that man is good for a publicity release in every one of the six cities and towns mentioned. However, I have yet to see my first release on him from the studios despite the fact that he has been on magazine covers for years and has had two pictures made from stories that he has written.

What is the answer to the film companies' disinclination to exploit authors?

The early silents refused to mention the names of actors and actresses. It was all a John Doe and Mary Roe proposition; the theory being that the public was interested in the pictures and not in personalities. That viewpoint changed gradually until we reached a point shortly before the introduction of the talkies where the star system was developed beyond sense into absurdity; the theory in this case being that the public would flock to see a favorite if he or she were supported by goats and cast in a story that did not make sense. That notion has passed and we have more reasonably balanced casts today.

Stories are recognized now as being of prime importance to the star, but the author is just another stage-hand as far as Hollywood is concerned.

His name may flicker on the screen for a few seconds while the audience is being seated for the feature, but it is hedged in closely with an imposing list of specialists and technicians who "also served." The public in unaware of him. And there, I believe, Hollywood can take a page from an editor's primer and put money in its pockets.

If the drawing power of an ordinary story can be enhanced by the casting of a popular star in the leading role and if pictures like *Grand Hotel* become super-specials by virtue of an appeal to the fans of a half dozen stars rather than one—why can't Hollywood build up personalities behind its pictures who will swing a following all their own apart from the stars?

A man or woman who will pay out fifteen cents or twenty-five cents for a magazine that features a favorite author, can be easily prevailed upon to pay out as much or more to follow that author's work on the screen. Where the writer is a staff member of a studio who works on originals only, the entire load of exploitation, of course, will be up to the studio's publicity department. But why not? Magazines operating with less power have done it.

Every editor knows that a writer does better work when he is being featured and when he feels a reader following. A wise editor feeds the pride of craftsmanship that abides within every writer and does his best to stimulate the applause which, in turn, spurs that writer on to better work. Hollywood, with its vast machinery of publicity, can do a lot toward the solving of its story problem by following the same procedure with the certain knowledge that it is building just one more lure to coax the customers past the turn stiles.

Writer's Digest is your best introduction when writing advertisers.

*Jan. 1st, 1933. New Year's Resolution—
To give you the best help with your writing
to be found in this country, or return
your money.* —LURTON BLASSINGAME

THE STORY BEHIND THIS RESOLUTION:

WHEN I wrote my first ad for *Writer's Digest*, I resolved that I would make my individual collaboration with writers the outstanding service in this country.

That resolve has been fulfilled from the beginning. I have never had a client, no matter where he had sought help before, who did not say I gave him the best help on his writing that he could find. "Your criticism of my manuscript gave me more real understanding of my problems than my entire college course," and "My first week's collaboration with you has been of more value than all the courses I have taken," are typical of the responses I receive.

A larger percentage of my clients have sold stories on which I helped them than any similar group I can locate. As I write this there are in front of me *Collier's*, *The Nation*, *Household Magazine* and *True Romances*, all bought in the last few days and all containing stories on which I worked with the authors. And as these go off the stands, others will appear. *Pictorial Review*, *Liberty*, *Complete Stories*, *True Confessions* have clients' stories scheduled to appear soon. *Clues* has just bought a story and asked for a series using the same character. And so on.

You—and 1933

If you have worked, or are working, with

a school or a critic and are satisfied with the help you receive—fine! I wish both of you success.

If you are looking for better help than you have found—I promise that help, or any part of your money back that I haven't earned. If you are beginning to write and haven't decided on a helper—I promise you full satisfaction or a return of any part of the fee I haven't earned.

I make only one stipulation. If I believe a writer is trying to take advantage of me (there are a few crooked writers as frequent plagiarism shows), all our work will be turned over to some disinterested third party capable of judging—an established writer or an editor—and his judgment will be final.

Now you can face the future with a confidence that was impossible in the past. There is no need now to "take a chance," for if I cannot give you "value received," I don't want your money.

If you want to see what I can do for you, send me a story for criticism and tell me about your problems. The fee is only \$3 for 3,000 words or less; \$1 per thousand thereafter to 10,000 words.

And if you want details of my work, together with a valuable booklet on the technique of modern fiction, send a 3c stamp for *Short Story Fundamentals*.

Let's make 1933 the year you become an author.

LURTON BLASSINGAME

*Author of Stories and Articles in More than a Score
of Literary, Illustrated and All-Fiction Magazines*

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SALES! Our sales record alone enables us to form a publishing firm—*Carlyle House*—in times like these! Already known for its amazing first book by Jack Woodford, *Carlyle House* is buying on a regular royalty basis—NOT AT AUTHORS' EXPENSE!

This is the service our international literary agency, in close touch with American and European markets, has always rendered. Fees? Nominal! On all stories and articles, \$1 for each 4000 words up to 60,000; over 60,000, \$15 for any length. Poems, 50c each. **These fees—all you ever pay—cover detailed criticism and exhaustive marketing service. Try us and see for yourself!**

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In the case of a few outstanding writers, the studios have done a very smart thing. They have run a trailer or a prologue in which the author appears briefly and talks to the audience about the picture they are about to witness. I have talked to a number of people who have seen these prologues, and in every case the reaction has been favorable. The movie goer was less inclined to find fault with the story when he had it linked in his mind with a definite personality than he was before, when he merely thought of it as something coming spontaneously out of Hollywood without legitimate parentage.

It would be tiresome, of course, and in many cases impossible, to have the author invariably appear on the screen in connection with the picturized version of his story. There could, however, be variations of the idea. A magazine could be shown in someone's hand and then turned slowly to the story about to be projected on the screen. Bits of business like that would be effective—and where no such scheme was used, there would still be dollars to be gleaned by good human interest stories about screen writers in the fan magazines and daily papers. (There's a tip for an article on movie authors for the movie fan magazines.—Ed.)

So much for the suggestion. I am an editor by profession and preference, so I have no inducement for carrying the idea any further. To those writers, however, who believe that the adoption of this idea would be a good thing for the craft, I'll make the further suggestion that they write to their favorite film producer and urge its adoption. After all, the main reason why it is so easy to overlook authors is the fact that authors are so willing to be overlooked. As a class, they are individualistic and will neither organize effectively nor exploit their own interests intelligently.

If you think that the author of a screen story is as important as the simpering blonde who plays the part of Milady Hoozat's maid, do something about it.

CARSON W. MOWRE, *New York City.*

Book Review

"*Trial and Error*" by Jack Woodford. Published by Carlyle House, N. Y. C. \$3.00.

UTTERLY different from any other writer's text, Jack Woodford has introduced a very lively, straight speaking book into the library of writer's texts where pedantry is often king, and "interest" appears only in the index.

Look at a few of the chapter heads from Woodford's book: "*Splashing Around*", "*Liquor, Women and the Writer*", "*Masquerade, the Sex Element*" and "*Purl One, Drop One*." These titles are a pleasant if somewhat startling relief from the usual run of the garden "How to do this" and "How not to do that".

Also unlike most texts, "*Trial and Error*"

is handsomely designed. It looks like a novel rather than a text.

Jack Woodford has sold over a thousand short stories to all kinds of magazines ranging from *Cosmopolitan* and *American Mercury* to the *Baptist Sunday School* journals for tiny tots. He knows the writing business if ever a man knew it, and in "*Trial and Error*", he speaks as a battle scarred veteran. If a writer were limited to two books, we would suggest a good market guide and "*Trial and Error*".

The only fault of the book is Woodford's occasional lapse into the language of an obsterician and his excursions into mild erotica. But even if such a style may offend you, the actual practical worth of the book is such that we recommend it highly.

Woodford had been through the mill; he has met and solved every writer's problem, and he has seen his own name on magazines, newspapers, paper and cloth novels. His analysis of the problems a writer meets, and his hard driven pointers are not academic theories. What Jack says—he knows.

Particularly for those who don't know the publishing world with its language, its credos, its hopes, and its fears, "*Trial and Error*" will be a revelation—and for the more timid soul, a headache.

A book offering the tremendous amount of stored up knowledge that this one does will probably become a standard writer's text, although Woodford's racy style has probably barred it from the schools. Genuine aid from the front line trenches is in "*Trial and Error*". We believe you can get a great deal out of it.

THE WRITER'S DIGEST short story contest was originally announced as closing October 15th. On the request of our subscribers for more time, it was extended to November 25th. As our December issue was printed before the 25th of November, this is the first available issue in which to announce the prize winners.

Group One of our contest offered 100 prizes including a first prize of \$100 in gold.

Group Two offered two prizes, of which the first prize was \$10 in gold. To enter Group One it was necessary to subscribe to WRITER'S DIGEST. Group Two was open to anyone. All manuscripts were to be original and under 8,000 words.

The twenty best stories are to be considered for purchase and publication by the Editors of *College Humor*, *Collier's*, and the ten *Fawcett* magazines, who have agreed to give careful per-

"TRIAL AND ERROR" A BOOK ON WRITING and SELLING"

By JACK WOODFORD

A big new book—over 300 pages—no reprint material, no warmed over essays.

In this volume Woodford for the first time reveals writing and selling tricks he has never mentioned in all his articles for writers' magazines.

Author of seven published books (three last year!) and nearly 2000 stories and articles in three countries, Woodford has covered the whole field of writing with sales of his own to magazines of every type, ranging from COSMOPOLITAN, AMERICAN MERCURY, FORUM, etc., down to the pulp, sex, and religious story fields.

Make no mistake! Here one of the clearest of American writers mentions every trick of the trade hitherto not touched upon by professional writers of books for authors who don't want amateur competition. The first printing of this book will be exhausted early; hundreds of copies already sold. Better order now. (\$3.00, postpaid.)

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WRITER'S DIGEST

the literary business magazine

Volume XIII

JANUARY, 1933

No. 2

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sonal attention to these twenty stories. If purchased the money will go direct to the individual writers.

Next month *WRITER'S DIGEST* will announce what manuscripts, if any, of the twenty best were bought by *Collier's*, *College Humor*, and *Fawcett*.

WRITER'S DIGEST sincerely thanks its friends for the support given to this fair, honestly judged contest, the purpose of which was to discover new literary talent. Thirty winners, including Mr. Lee, have never previously sold material.

The names of the winners in Group One and Group Two follow:

Contest Winners

- 1st Prize.....\$100.00 in gold
 Montgomery Lee
 Fairway Ridge, West Hampden,
 Richmond, Va.
- 2nd Prize....New 1933 Portable Smith-
 Corona. (Value, \$60.00).
 Ellery H. Clark, 73 Ames Building,
 Boston, Mass.
- 3rd Prize.....\$25 in gold
 Angus Kennon, 706-15 Ave., North
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The remaining 97 prizes in Group One, the winners of which follow, included Parker Duofold desk sets (retail value \$10), Parker Duofold pencil and pen sets; gold prizes varying from \$10 to \$5; and the balance in book varying in retail value from \$10 to \$3. The total value of the prizes was well over \$600.00.

4. Duane W. Decker
 Bridgeport, Conn.
5. George F. McCormick
 San Francisco, Cal.
6. Marion Duncan
 Champaign, Illinois.
7. Dan Gray
 Guthrie, Oklahoma.
8. H. Melchior Bishop
 Baltimore, Md.
9. Peggy Hull
 Springfield Gardens, L. I., N. Y.
10. John B. Royer
 Richmond, Va.
11. Roger Furlong
 Oklahoma.
12. Frederick K. Barber
 Nebraska.
13. Collins Ewing
 Missouri.
14. Phyllis Gleichman
 Cleveland, Ohio.
15. Gertrude Cazeneuve Boswell
 New Orleans, La.
16. Brenton Wilsdon Roberts
 Massachusetts.
17. C. H. Lee
 W. Va.

(Continued to page 46)



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But Miss Hobart is only one of eight new writers for whom we put across first magazine sales during November. And of ten books by my clients published in the fall of 1932, five are "first novels."

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In acknowledging my check on November 15th, Miss Hobart wrote:

"When I sought your help, I was in an indigo state of despair. After seven years of consistent effort, I had decided I better be prepared to give up my desire to be an author. So when you encouraged me to keep trying, I was ever so happy to drag out the typewriter and struggle some more.

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2. If your manuscript is unlikely to sell, I render a vigorous, straight-from-the-shoulder criticism, particularly pointing out where it falls short of current market requirements. If there is a situation or idea which would have a good chance of sale if rewritten, I add replot and revision suggestions.
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A MONTHLY JOURNAL FOR WRITERS

RICHARD K. ABBOTT, *Editor*

A. M. MATHIEU, *Business Manager*

VOLUME XIII

JANUARY, 1933

No. 2

I am a Famous Writer



The author of this article is a woman writer of distinctive short stories and novels who has not previously appeared in this magazine.

(Anonymous)

I AM A writer. Frequently young writers ask me for the recipe of my success. I reply with platitudes, telling them what I think would be best for their own good. I seldom mention the hell I have been through, or the ironical fact that my success—what there is of it—has been built on a pyramid of failures.

All my life I have been a coward, running away from situations, places, people. If I couldn't run away physically, I would run away mentally, and build air castles. Psychologists have named this trait in human nature—the act of escaping unpleasant unreality in pleasant dreams.

It began when I was quite small. I had an attractive sister who received more attention and admiration than I. No one knew I cared, but in my dreams I was an only or favorite child.

To get away from home, (thinking more of what I was getting out of than of what I was getting into), I married very early. My distorted ideas of marriage and my lack of training made my failure as a wife a foregone conclusion. My husband developed an impatient and critical attitude for which I can not blame him now, and for my part, I developed an acute inferiority complex. So—I ran away, probably to his great relief, for he did not try to find me or bring me back. I wouldn't go home and admit my failure. Anyway, I was sure they didn't want me there.

Not being trained to earn a living, I spent the next few years struggling along in uncongenial jobs, working in homes, factories and restaurants, mixing with many nationalities, mostly uneducated and poor. I lived in many aristocratic homes, however—as a

menial. Some of my employers would have been most uncomfortable if they suspected how I regarded them. I wonder if any of them read the article I wrote later giving the servant's point of view on the "servant question." But it was good experience for me. Besides getting a "worms eye view" of human nature, I absorbed a lot about correct house furnishing and management, and the niceties of social intercourse. Now that I have such an environment, I am at ease in it, my present friends would never guess that I have not always been accustomed to it.

Always I planned and dreamed of something better, seeking mental escape in libraries and night schools, but never doing anything definite to achieve what I wanted. The trouble was, I didn't know what I wanted.

My plans changed frequently. All I knew was that I wanted something *different*—new acquaintances, a new environment. So I quit job after job, always running away from the last one into something just as bad. Finally, after picking up and dropping various studies, I stumbled onto shorthand. Although I dropped it several times, I always took it up again, sometimes at night school, sometimes by myself, in the servant's room, or hall bedroom I happened to be living in. I rented a typewriter and with an instruction book taught myself touch typing. Finally, scared and sure I would fail, I got work in an office.

To my own surprise, I "got away with it." The people I worked with were not only intelligent and educated, but *they treated me as an equal!* I had never met such people before, except as their servant.

My pay was nine dollars a week to begin, and at the end of two months I got a raise to eleven. Glory hallelujah! I was making good! Then I began to study in earnest, to make myself a really good stenographer, and shortly afterwards secured a better job in the same town. A year later I was making a (for me) splendid salary, and living in the nicest room I had ever had. My years of physical toil and servitude seemed like a nightmare. If I had stayed with that organization, the road was open to steady promotion, but my habit of dreaming was too strong. The town I worked in began to grow stale. My imagination turned to the

cultural advantages of an old seaport town and finally, armed with a letter of reference almost too good to be true, and the little money I had saved, I trekked.

I WAS not disappointed in the town, but—it had several first class business schools; good stenographers were a drug on the market, and local girls were given the preference. Oh well! I knew how to do other kinds of work, and I needn't starve.

Waitress work in a hotel was worse than I remembered. Smiling lips and aching feet. The "kidding" of customers that sounded silly and impertinent, after the impersonal attitude of the men I had worked with in offices. But I could not offend customers by showing resentment. The other girls sensed my difference and did all they could to make my job more unpleasant, little mean things like hiding the silver from my tables when I was in the kitchen, or flirting with my customers so they would have their attention distracted and not tip me.

At the same hotel there was a chamber maid whom I liked—a quiet, middle aged woman who enjoyed reading as much as I did. She and I took a housekeeping room together.

About this time I made a discovery about myself—two, in fact. One was that I didn't feel inferior to everyone I met. Instead, I felt decidedly superior to a good many. The other was, *I wanted to be a writer.*

I actually had a definite goal.

For the first time in my life I knew what I wanted to do and be. Instead of eternally visualizing myself in different circumstances, I began to see pictures of people I had known during my life—began putting them in various situations, watching their actions, listening to their words, elaborating an incident into a chain of incidents, or a complex situation. Story material—and I realized it! I began jotting down plots, character sketches, essays, and disconnected episodes, amusing and tragic, that I remembered or invented. In meeting people on the street or watching them in the dining room, I found myself mentally describing their thoughts and actions, and writing the descriptions down

when I got to my room at night. I took fragments of conversations I heard and rounded them out into stories.

One night, after a particularly trying day, I suddenly knew I was not going back. I would write. In my store house packed with dreams and memories, I had an embarrassment of riches. Somewhere I had read a proverb: "Start your cloth—God will supply the thread." I adopted it as my motto. I had a little money saved, so I took the dive. Hours and hours I pegged away on my rented typewriter, working up my notes and sketches into stories. My years of reading no doubt helped me to know what to use and what to discard. I showed the manuscripts to my room mate and she thought they were *all* good. I was flattered, but undeceived. What I needed was the opinion and advice of an expert.

In a writer's magazine (this was years ago), I found the advertisement of a man right in town, offering to give beginning writers constructive criticism. I sent him one of my stories. His fee was modest, but it took most of my remaining cash.

While waiting to hear from him, I discussed with my room mate what I had better do. It looked as though I would have to take any work offered. She begged me to keep on writing. She would take care of me until I began to sell, which she was sure would be soon. I, too, felt that I would sell, but I was dubious about its being soon.

"I can't let you support me," I told her. "I've got to work waiting table."

"Don't go for a few days," she begged. "I haven't anyone else, and I want to help. Why don't you try to get something to do here at home? You have a typewriter, and you could address envelopes, or something."

I tried to get some sort of home job, and failing, simply sat at home and wrote about things that had happened to me.

The man who had my story wrote me in a week, asking me to call at his office. My inferiority and superiority complexes battled all the way, and I am glad to report the latter came out ahead. Surely he wouldn't have sent for me unless he had encouragement to offer. "He's just after your money," sneered old I. C., but S. C. was young and

strong, and wouldn't be downed.

I told the man that I was a beginner, and he informed me that I had fine promise. He asked me about my background and training, what reading I had done, and my plans for the future.

"I want to write," I told him. "It's the only thing I ever did that I really *liked* doing."

"Fine," he said. "And I hope you'll let me work with you. I think I can sell this story, with a few minor changes."

He took my story apart, and told me how to put it together again.

"Don't quit now," he urged. "I don't believe this is just a flash in the pan. You have plenty of material to work with, *if you will work.*"

I went home blissfully. All my cowardices, my runnings away, my failures, my air castles, my memories, would be grist for my mill. Failure was to be ground up into success. For the first time in my life, actuality was more wonderful than dreams!

In the meantime I was broke. I had no paper in the house to type my revised story on, and no stamps to mail it out. All I had was carfare—one way. A speculative gaze around the room for something to hock was fruitless. In the corner, stacked waist high, was a pile of magazines, some I had bought, and some my room mate had picked up in the hotel rooms when guests checked out. I bundled up as many of the latest ones as I could carry, and took them downtown to a second hand book store, where I received fifty cents for the lot. I arrived home broke again, but with stamps and paper. The next morning the revamped story was in the mails to my agent and mentor.

He was a good critic but a poor prophet and that story never sold. Neither for that matter did the next, or any of the stream that followed it. But as I wrote, I could feel my stories hang together better. I began reading published stories with an analytical eye. My friend supported me, and permitted me to live in her room.

Somehow I wasn't very much surprised when one little letter finally trickled back to me offering \$25 for an article I had suggested.

When my check arrived for the article, my room mate hugged me and threatened to have the check framed. I gave her a copy of the magazine carrying my story, and she made me write my name in it. She says if the house catches on fire and she has time to save only one thing, it will be that magazine!

She is not working at the hotel now. She is my housekeeper, and friend. My guardian too, keeping out intruders during my writing sprees, and my nurse when I am under the weather. The next book I do will be dedicated to her—the person who had confidence in me—who gave me moral and fi-

nancial support when I needed it. For good luck, in all my stories and novels I have a character named after my friend.

When young writers ask me how I succeeded, I tell them it was by years of perseverance, by having one goal and sticking to it, by systematic study and application. Never the truth—that I drifted unhappily through sordid years, always failing at what I undertook, and running away—neglecting my work to read and dream, and sponging on a woman who slaved for her small salary. I would not willingly send anyone on the route I came.

Special New York and Philadelphia Market Letter

by HARRIET A. BRADFIELD

THE text, this month, is Brotherly Love. And the class will adjourn to the city of Benjamin Franklin and William Penn.

- The market notes from Manhattan proved reasonably popular so the editors decided that this department should cover not only New York City, but some of the other Eastern centers of publishing interest.

- Accordingly, they sent me first to PHILADELPHIA to talk with as many editors as possible and report to the WRITER'S DIGEST readers. And unless you know markets very well indeed, you will be surprised at the number down there. The general and fiction magazines may be familiar names. But were you aware that there are almost a score of active book publishers there, a varied and steady outlet for all sorts of Sunday School and religious manuscripts, several active newspaper markets, and many trade journals?

- It's an important publishing center. And the leisurely pace of the old city seeps through many of the editorial sanctums and allows time for genuine interest in the

steady flow of manuscripts and their writers.

- I suppose that to most of you, Philadelphia, editorially speaking, means the Curtis Company. Let's start there—at one of the finest buildings in the city. It faces on Independence Square, where the old lamps, designed by Ben Franklin himself, twinkle out at dusk.

- We pass through the magnificent entrance, dominated by a huge mosaic reproduction of a Maxfield Parrish picture. Elevators shoot us up to the floor given over to the offices of *The Saturday Evening Post*—the oldest magazine, founded by Franklin. Now edited by George Horace Lorimer.

- "We boast," the editor told me, "that we have discovered more new names than any other magazine. Our editorial policy is founded on the presentation of new names to our readers. So you may be sure that every manuscript receives careful reading. Our manuscript mail, readers might be interested to know, is divided automatically into two classes: the first composed of those by authors who have sold to us before or who

are well known; the second class are the unknowns and those who have never sold to us. As many of the first class find their way into the rejection pile, proportionately, as do those of the second!"

- Falling off of advertising generally, shows its effect in the *Post* and its editorial policy. It is now using only two-thirds of the number of stories and articles that it did formerly. Short stories, which run from 5,000 to 7,000 words, may be romantic, mystery, adventure, Western, etc. But the problem story does not go so well here. And no short-shorts are used—positively, absolutely! And listen to me: they are sick of seeing those rejects from *Liberty*. Somebody else may simply love your short-short, but not *The Saturday Evening Post*. They are adamant on this.

Serials run up to 90,000 words, but here "name" counts.

- Articles may cover any timely subject of a general nature. Keep them shorter—about 4,000 or 5,000 words.

As to poetry, they "are loaded down" with it.

Humorous contributions to the Postscripts department are considered from anyone. The new writer is preferred—if he has real ability.

- Don't send snapshots for those filler uses; they are loaded. But cartoons? Yes, if you have a good idea and a clever gag-line. Send in your idea in the rough, with its gag-line. The editor prefers to select them in this form, having only those finished up which look good to him. Rates, here, are very good—on acceptance.

H. STOKES LOTT, JR., is the new fiction editor of *The Ladies' Home Journal*. We talked, however, to Mrs. Claire W. Callahan, assistant editor, through whose hands pass all the manuscripts.

- And one of the first things she told me was: "Tell writers to make fiction for us short. The shorter, the better. In fact, the short-short is our greatest need. But the average short story which comes in, is cheap in tone. Or it is too thin. Writers seem to save up all their good ideas for longer fiction; they are afraid to expend real ideas on

the very short forms. But I think they are wrong. The short-short is one of the most sought types now, and worth working over. Ours must have body, and a kick at the end. Put in woman interest if possible, since most of our readers are women.

- "We want the light love story, mostly. At present, we do not need domestic triangle themes. We also have plenty of the adolescent tales. But we do need the older sort. Frothy, but not silly. You see the difference between the two words? I mean that while light, they must also be sincere in tone."

- Articles for the *Ladies' Home Journal* are usually written on order, for the signature of an authority is important. Better write first, in case you have an idea worth working up for them. Verse is bought occasionally, but very little, compared to the quantity of first-class poetry from which they can choose. Prose must be of very high quality—but they pay high rates, if you can make the grade!

- The last of the Curtis triumvirate is *The Country Gentleman*, edited by Philip S. Rose. This magazine has a small town distribution, and accordingly favors an outdoor interest in its fiction. The top length is 5,000 words; the minimum about 3,000 words. They must not be sophisticated in type, nor racy and fast; keep those for the city reader. Serials, alas, have been scheduled far in advance, closing the market there, to anything but the most appealing and unusual.

- Mr. Rose finds it a remarkable occurrence if the mail brings in unsolicited an article that is just what he wants. So you will be wise to submit ideas for feature articles in outline first, and save work, until you know it has a chance of acceptance. Top length on completed feature articles should be 3,500 words.

- I also talked with Mrs. Caroline King, who edits the "*Country Gentlewoman*" department. She is much interested in the struggling young author, for she herself is well known in the women's magazine pages.

- "Why don't beginners try the little magazines first?" she said. "They have little chance on these big national publications. But if they would be content to write for the smaller ones first, they could earn while

they learn the intricacies of the writing profession. I began writing at sixteen, with a little article which brought a check for three dollars and fifty cents from one of the Sunday School papers, and sold them something almost every week, after that."

- One point to remember about the Curtis magazines is that, unlike some of the other big houses, their editorial staffs are absolutely separate. Manuscripts are considered only for the one to which addressed.

- Tearing myself away regretfully, I turned a corner into quaint old Washington Square and crossed to the *Farm Journal* office. The sad plight of the farmer has reflected itself in magazines intended for him, especially in this fine old publication. Arthur Jenkins, the editor, said, a bit sadly, that they were not in the market for material at present, especially fiction; and most of the articles are ordered from technical sources almost entirely. This magazine has considerable small town circulation, although its chief appeal is to farm people.

- Mr. Jenkins, too, had a kindly word of advice to offer: "Writers are too impatient to study the magazines. However, that is the only way to succeed. It is poor policy to keep on sending stuff out, half-baked in idea and development, without relation to markets."

- Unlike most of the other publishing houses, the *Shade Publishing Company* is quite a distance from the center of the city, at 1008 West York Street. They have two markets for sex stories of 1,500 to 3,000 words, and pay about a half cent a word on publication. *Paris Nights* features the gay Parisian background. *Gayety* uses stories with other locales. But always the snappy, merry attitude toward life.

- Pierre Dumont is editor of both *Gayety* and *Paris Nights*. You may also find a market with him for snappy verse up to sixteen lines, which pay fifteen cents a line, for jokes at fifty cents apiece, snappy paragraphs at thirty-five cents and up, and possibly photographs. Study the magazine. And see that your manuscripts keep within the borderline of what the police regard as safe reading for public morals.

- William Kofoed's *Gay Book* is the only

other magazine of all fiction published in Philadelphia. I haven't seen it on the stands yet, although it ought to be out long before this appears in print. As I've gone into considerable detail about it before, I'll just mention that the address is 201 North Broad Street and that payment on acceptance, up to a cent a word, is promised on short stories and novelettes with a gay, satirical, colorful point of view, and on articles rather lightly brilliant in style, akin to those used by *The New Yorker*. *Gay Book's* New York office is not for manuscripts. Use the above Philadelphia one.

I TOOK Mrs. King's hint about the Sunday School papers and spent considerable time investigating these. It turned out that Philadelphia is quite a center of religious publishing houses, most of them rather close together on Juniper, Spruce, Walnut, and Chestnut Streets. (It did my stone-hardened heart good just to muse over the captions of those highways and byways—both deciduous and evergreen!)

- One of the most interesting facts about these religious papers is that this market holds up better than almost any other. True, the rates have been shaved here and there—as what rates haven't been? But these papers have never depended upon advertising for size and consequently are not affected by any failure on the advertising department to bring in large quantities.

The American Baptist Publication Society at 1703 Chestnut Street offers the following markets, according to ages of the little readers:

- *Story World* is for kiddies under eight, so material must be very brief—not over 700 words. Some poems suited to this age are also used.

- *Junior World* is for boys and girls of nine to eleven years. Fiction runs longer—up to 2,500 words—and serials of not over six or eight chapters, each part being about 2,500 words. Illustrated and informational material of interest to these children is also desired.

- *Youth's World* and *Girls' World* are companion papers intended for young people of twelve to fourteen years primarily, although

also, to a lesser extent, those up to seventeen. The same sort of material is used as for *Junior World*, except that it must be older in style and interest. Party suggestions, games, things to make, holiday plans are always good.

- *Young People* is the most mature of these papers; for those of eighteen and for adults. About the same lengths, however: 2,500 words for short stories and for serial installments. Illustrated articles up to 2,000 words, shorter miscellaneous articles and poetry.

- I had a long and delightful talk with Miss Meyers, head of the manuscript department. Here is the gist of her suggestions. Keep them in mind when trying any of the religious papers.

"Fiction should not be preachy. The day for the obviously moral story is over. But it should be constructive in character building. Stories are based on the premise that it is normal to do right, and not normal to do wrong. So a plot based on a lie, even though told for some good purpose, would not be acceptable.

"Be careful not to let any racial prejudice creep in. If you need a villain, it must be clear that he is a bad person; not that he is suspected because he is a Mexican or a Negro or an Italian, etc. For, of course, the basic idea in all these publications is the brotherhood of man. It is much preferable that your story show that the foreigner is just as good, just as human as the American hero or heroine.

"Indian outrages are all out of date; don't base any stories on these. But historical backgrounds are acceptable in other respects. For foreign stories are liked, and in wide variety. But romantic fiction must not be solely the love story. The editors are striving for a cultural value in each tale, and avoid the 'Neurotic, erotic, tommyrotic' love story.

"Another tabu is on the use of drinking, smoking, dancing, or card playing scenes. Don't argue against them of course. Many and many a good church member goes in for some or all. But just let the subject lie quietly snoozing. There are plenty of other things to fill up your action, and a sensational argument in a Sunday School class won't sell your manuscripts to the religious markets."

The Baptist publications pay somewhat under five dollars a thousand words now. But it is on acceptance—always an optimistic note. Dr. Owen C. Brown is head of the company.

- The American Baptist Publication Society is associated with the *Judson Press*, also of 1703 Chestnut Street. These publish the religious books under the editorship of Dr. Mitchell Bronk. Juvenile fiction and animal stories; denominational biography, history, essays, etc.; and textbooks of religious edu-

cation. Royalties, author's expense, or sometimes outright purchase—according to arrangement.

- The American Sunday School Union, 1816 Chestnut Street, Philadelphia, puts out several interdenominational papers: *Picture World* is for children under 12—very much under! Short stories should never be over a thousand words in length. Payment is about five dollars a thousand words. A little verse suited to young children is also used; rates about fifty cents a stanza.

- *Young People's Paper* is for the teen age. Short stories may run as long as three thousand words. Feature and inspirational articles should be under 1,500 words. Serials of short installments are also in demand. Rates run somewhat under a half cent a word. But here, too, they are payable on acceptance.

Sunday School World is intended for teachers, superintendents, and for the home use of parents. Articles on various phases of these needs bring about a half cent on acceptance, also. Arthur M. Baker is the editor.

- Another interdenominational field is the *Sunday School Times*, edited by Dr. Charles G. Trumbull, at 323 N. 13th Street. Religious articles and some verse bring a half cent a word or thereabouts, on acceptance. *Christian Youth* (same address and editor) is meant for boys and girls of the teen age. Wholesome short stories of about two thousand words; payment at ten dollars a story—these must have a character building significance. Nature articles, how-to-make-it suggestions, fact articles bring one to four dollars. Bible puzzles at fifty cents to \$1, are also needed.

- You'll find the *Presbyterian Board of Publication* in the Witherspoon Building, not far from Wanamaker's big store. Here is another flourishing set of markets, edited by Rev. John R. Faris. Like the rest of the Sunday School papers, rates run up to about a half cent, and are paid on acceptance.

Stories is the primary child's paper. This uses very short tales about 500 to 800 words in length, of a character building type. Also, a little verse.

- *The Pioneer* and *Queen's Garden* are for boys and for girls, respectively, aged about twelve to fifteen. Subject matter should be

slanted according to sex, of course. Short stories of 2,500 to 3,000 words and serials of six or eight parts, 2,500 words to the installment, are used. Short articles, up to 1,000 words, preferably illustrated, may cover a wide range of interests: travel, biography, things to do, nature, history, etc. Some verse and shorter fillers are also bought.

- Older readers, 18 to 23 years, of both sexes, get *Forward* in the Presbyterian Sunday Schools, so subject matter for this is more varied: fiction in 3,000 word chunks, either shorts or serials of not over eight installments; illustrated articles up to 1,000 words, and fillers of 150 to 400 words.

- These magazines pay up to a half cent a word for articles, on acceptance. Address: Witherspoon Building, Philadelphia.

And still another religious group: United Lutheran Publication House, at 1228 Spruce Street. Charles P. Wiles is editor of the juvenile papers: *Lutheran Boys and Girls*, which uses short stories and articles appealing to children of 9 to 14 years, and pays low rates on acceptance; also *Lutheran Young Folks*, appealing to older teen age. The latter wants illustrated articles; also short stories about 3,000 or 3,500 words in length, and serials of six to twelve chapters. Fair rates are paid on acceptance.

- This same company publishes *Lutheran*, a weekly church magazine, edited by Rev. N. R. Milhorn; also, about a dozen juvenile books each year, and various Sunday School text books.

I seem to have given these religious paper markets at some length, but really, they are not to be sneezed at by any writer whose name is not already well established. To my surprise, I found that the quality of writing is frequently rather high and the editors very pleasant to deal with. As all of them are put out weekly you might do well to consider them. "Many a mickle makes a muckle!" (And I learned that out of Ben Franklin's book, *Poor Richard's Almanac*.)

- Wandering through the long halls of the old Theodore Presser Company's building, I came to the offices of *The Etude*, that delight of every earnest young music pupil. There is a sunny cheerfulness and an en-

thusiasm about the place which seem true companions of the work carried on there. Even the cactuses (or is it cacti?) in the windows were rare and wonderful varieties brought from Africa and Asia and far corners of the earth to look down over famous old Rittenhouse Square.

- I was fortunate to find the Assistant Editor, Edward Ellsworth Hipsher, in a free moment. He uses articles, 150 to 2,000 words in length of the "tell how" type for either teacher or student of music; articles "that in some way will help him to overcome his difficulties of technic or interpretation, and to do his work in an easier, better, or more interesting way." They may be either technical or interpretative. Names of well known musicians are always a drawing feature in articles telling the secrets of success. But always the content is important. And it must be a "tell how." Stories of careers, as such, are not used.

- Rates are five dollars a column. James Francis Cooke is editor. The address is 1712 Chestnut Street.

The *John Church Company* is a division of Theodore Presser Co., 1712 Chestnut Street, which publishes music, music text books and operettas—either on royalty or outright purchase according to arrangement with the author.

THE interest in trade paper markets seems to be somewhat more limited in numbers of writers, so I give them more compactly.

Retail Ledger, 1346 Chestnut Street, now edited by M. F. House, is intended for department store owners and higher executives. Articles on various phases of retailing, salesmanship, credits, advertising, etc., about 800 to 1,500 words long—and the more compact, the better. Short articles of 300 to 600 words, fact articles, articles of 300 words with an interesting picture are needed. Timely interviews expressing views of important merchants on subjects of widespread current moment are in order always. Manuscripts are paid for at a minimum rate of one cent, with more for exceptionally good unsigned material and about a cent and a half (this is on acceptance) for articles signed by merchants or store executives. Photographs bring a minimum of \$3.00.

Home Ware is the retail magazine of house furnishings. K. C. Clapp is managing editor. The address, 1346 Chestnut Street. This goes to chief executives and buyers of the larger department and house furnishing stores, and covers all sorts of home furnishing wares: what will sell, when, to

whom, and how it can be sold profitably. Best lengths are 600 to 1,000 words. Payment made according to value.

"We want short articles packed with meat!" Mr. Clapp emphasized. The most desirable are those signed by store buyers or merchandise buyer. If "ghost written," must have the initialed approval of "writer." Timeliness is important. Right at the moment, brief articles, 400 to 800 words long, on floor covering material merchandising are most needed. Few theoretical articles are used—unless signed by a nationally known authority. Better query them first, if in doubt. Rates for articles and photographs are the same as for *Retail Ledger*. Glossy prints only should be sent if you are adding photograph illustrations; preferably strong black and white contrasts, and action.

Dental Cosmos, 211 South 12th Street, edited by Dr. L. P. Anthony, is a strictly professional magazine, filled with authoritative articles contributed voluntarily by doctors and dentists. No payment is made.

Keystone Feature Service, 311 Commonwealth Building, though chiefly supplied by a staff of writers, may be more receptive to outside material after the first of the year, Miss L. L. Young told me. It uses general features, novelettes, and tabloid tales.

Arena and Strength, 2741 North Palethorp Street, expects to be in the market again after the first of the year. D. G. Redmond is the publisher. Articles are about health subjects, diet, exercise, hygiene, and all phases of boxing. Payment, on publication, up to one cent a word.

The Keystone, 1505 Race Street, is a monthly for the jewelry store manager and merchandiser. News matter takes a large portion of its contents, so it buys slowly—well written articles about the trade, 750 to 2,000 words in length, may sell here. Rates: a cent and up; news, 30 cents an inch, photographs \$1.50 to \$4.00, on publication. W. C. Moore is editor.

The Pennac, Rittenhouse Square, is overstocked. *Penn Feature Syndicate* reports that it is almost entirely staff supplied. Very limited markets are *Builders' Guide*, 1530 Chestnut Street, of which H. L. Sharpe is editor, and *Inter-State Milk Producers Review*, 219 North Broad Street, edited by A. A. Miller. *Confectioners Journal*, 437 Chestnut Street, is overstocked at present and not buying. It uses articles on the wholesale and retail candy manufacturing and jobbing businesses, and is edited by Eugene Pharo.

Practical articles on photography, 500 to 2,000 words in length, preferably illustrated, rate about a half cent a word on acceptance by *The Camera*. Editor, Frank V. Chambers. Address, 636 South Franklin Square.

Chain Store Links, 10 South 18th Street, uses some articles on chain store organizations and the training of clerks for them. H. A. G. Erlichman is editor. He's indefinite about rates on publication.

The Chilton Class Journal Company, Chestnut and 56th Streets, puts out several trade papers appealing to various phases of the automobile business, as indicated by their titles. *Automotive Industries* is a weekly edited by Leslie Peat. *Motor World Wholesale*, edited by L. F. Bannigan, is a monthly. George T. Hook edits their *Commercial Car Journal*, a monthly paying good rates on publication for articles on the selling, servicing, and operation of motor trucks. The most widely distributed, however, is *Automobile Trade Journal* and

Motor Age. This monthly, edited by Mr. Don Blanchard, uses features based on interviews with successful automobile or equipment dealers. Rates are good—a cent and up—on publication.

NEWSPAPERS are somewhat temperamental in their buying of fiction and features. The Sunday Editor of the *Ledger* tells me that he buys twice a year, has just got himself thoroughly stocked up for the present, and that he won't be in the market again until spring. But along about the first of March he will be actively looking for short stories with a spring and summer slant; types favored are love, romance, and mystery. Must be good. Lengths: 4,200 to 4,800 words. The address (for your reference in March) is Independence Square, Philadelphia, Pa.

- The Sunday edition of the *Record*, Broad and Wood Streets, also uses fiction and feature articles. Address the Sunday Feature Editor.

Book publishers seem to have much greater difficulty in describing what sort of material they are looking for than do any other sorts of publishers. Too, they seem to think that a copy of their catalogue is the open sesame to all necessary information about them.

- *J. B. Lippincott Company*, East Washington Square, publishes novels of all types, juvenile books for children of about 12 to 16 years old, non-fiction of many sorts. It is known for its excellent biography, for its medical, educational and text book departments. It makes a specialty of the detective novel, and is looking for good ones continually. It also has room for the light romance, and the heavier novel similar to "*The Fountain*."

- Mr. Bertram Lippincott, head of the publication department, took time from a busy desk to discuss writing at some length. "The more books we read," he said seriously, "the more chance there is of our finding a really good one. So it is never too much trouble to consider a book, though the writer is completely unknown. But—the average writer is in much too great a hurry. He is so anxious for the profits that he doesn't take time to do a good job."

Payment here is almost always on the royalty basis, as this is considered the fairest method.

- *The Penn Publishing Company*, 925 Filbert Street, publishes novels and prefers the light, romantic story. They will not consider books with a sexy slant at all. But they also put out a large variety: travel books, sport, juveniles; adventure and detective fiction. Juveniles should be full length, realistic stories. Fairy tales are avoided here, as in most other publishing houses at present, except for the standard classics. Payment is usually on a royalty basis—ten percent of the retail price.

- An active department here is the publishing of plays for amateurs. These may be either one or three acts. They like comedy, farce, straight drama, or melodrama. No tragedies, pageants, or purely imaginative plays. Outright purchase is the usual procedure in this department. F. W. Shoemaker is the editor.

- *Henry Altemus Company*, 1326 Vine Street, includes occasional novels in their small annual list; also non-fiction, poetry, juveniles, gift books. Write first, before submitting a manuscript.

- *John C. Winston Company*, 1006 Arch Street, is one of the largest Philadelphia publishers. They take only non-fiction—both children's and adult—of all sorts. Large textbook department, also religious books. Dr. W. D. Lewis, editor, told me that they buy at least a year ahead, so take this into consideration in planning books. They prefer the type of juvenile book which will suit the school, library, and general trade, all at once.

- *David McKay Company*, 604 South Washington Square, considers juveniles for all ages, business and technical books, dictionaries, scientific works. Pays royalties—ten percent of retail price.

- *National Publishing Company*, 239 South American Street, goes in chiefly for religious books, Bible studies, Juveniles of the Bible story sort. Royalties, as a rule. *John Joseph McVey*, 1229 Arch Street, purchases outright educational and technical books. Legal books will interest the *George T. Bisel Company*, 724 Sansom Street. Sometimes paid

in royalties; sometimes outright purchase. *The Peter Reilly Co.*, puts out a very few titles of an educational, medical, or Catholic slant at the author's expense usually; address, 133 N. 13th Street.

- Another market for novels is the *Macrae Smith Company*, 1716 Ludlow Street. They also publish juveniles, non-fiction books of various types, and gift books.

W. B. Saunders Company, West Washington square, goes in chiefly for textbooks: medicine, surgery, nursing, dentistry, science. They pay on the royalty basis. Books along the same lines, but of more general nature than the textbooks are published on royalty basis by *P. Blakiston's Son & Co., Inc.*, 1012 Walnut Street; but they take textbooks, too. General scientific books may also get royalty payment from *Lea & Febiger*, 600 South Washington Square—medical, agriculture, dental, nursing, pharmaceutical subjects included. And *F. A. Davis Co.*, 1914 Cherry St., considers medical, nursing, scientific, and educational books—these on royalty usually, although sometimes at author's expense or by outright purchase.

WITH that, we drew a long breath, put our blistered feet into a taxicab, and cried, "Pennsylvania Railway Station!"

- Note that *all* those companies mentioned above are in Philadelphia, Pennsylvania.

But New York certainly can't be disregarded, not even for a month. Following are current New York markets, all of which should be addressed, unless otherwise noted, New York City.

- *The Woman's World*, which Lee Ellmaker (*Pictorial Review*, owner) bought recently and moved over here to the Eastern Coast from Chicago, is nicely ensconced in its new offices at 222 West 39th Street. So I went up to make the acquaintance of the new editor—a charming, very energetic person, Miss Ruth L. Egdorf. She was assistant editor for four years out in the Chicago office, so she is well equipped to carry on here. And she finds the move to New York "most exciting."

- Just at present, the magazine is carrying

(Continued to page 58)



3 Markets for Women's Articles

By AUGUST LENNIGER

THIS article might almost be daintily headed "*For Women Only*". But to do so would probably serve only to arouse the male reader's morbid curiosity to follow through to the bitter end.

We are dealing with three publications that are of special interest to women and to which the majority of contributors are women—*Independent Woman*, a magazine of interest to business women, *The Parent's Magazine* which carries the sub-title "On rearing children from crib to college", and *Forecast*, devoted to scientific discussion of nutrition, food preparations and child training. Men who proceed from here do so at their own risk.

You have to be an ardent feminist to write for *Independent Woman*. You must believe thoroughly in woman's right to preserve her individuality and continue with a useful career after marriage, and to arrange her babies so they won't interfere. And you must be able to present your arguments in an intelligent, concise, fluent style, for this magazine demands a high standard of writing.

"I hope this article will do me some good by keeping away unsuitable material," Miss Winifred Wilson, the editor of *The Independent Woman*, frankly admits. "It is so unbusiness-like, the way many writers send out manuscripts! The least they could do would be to read one or two issues of the publication to which they intend sending a manuscript. Then they could honestly decide if their material were suitable, or they might make it suitable. Now, if I go into a shop and ask for a handbag, the salesgirl doesn't show me a wardrobe trunk—but I get manuscripts every day to which that analogy might be applied."

Miss Wilson started to enumerate her needs for the magazine without any further preliminaries. "I am buying articles from the woman's angle from 1800 to 2000 words in length, on the following general subjects, which I am mentioning in the order of their preference:

"First, interviews with celebrities on subjects of special interest to women, preferably controversial.

"Second, articles on science or the scientific method applied to general social betterment.

"Third, some timely articles on present-day problems, both social and economic.

"Fourth, really practical articles on business advancement, or on how women may make or keep money. I particularly am anxious to obtain some vocational articles of an intensely practical type that go into the training necessary, the opportunities these vocations offer at present, the probable financial return.

"Fifth, I can use some short humorous articles and some poems short or medium in length.

"Sixth, I buy occasional personality stories of women who have made outstanding successes in various fields, but I get so many personality stories that these are the most difficult type of article to sell to me. That is why I did not mention them until last. We can use good photographs on stories that concern personalities."

The November issue of the magazine starts off with an article entitled "*When Women Plan Their Lives*", by Helen A. Spafford. This asks and answers the question, "What do the coming decades hold for women?" The author accepts without ques-

tion that "no woman is complete or happy without the home as background."

In a world where women will have the compelling vote, she continues, war will be banished, and millions of young men will be free to love and marry early. It will be in the early twenties that women will decide to bear children. Two will be considered the normal family, three or four the maximum demand on any woman's strength.

During the child-bearing years the mother will continue her education, her special talents and inclinations will be coached by expert advice. When the riper years of from thirty onwards are reached with home and children *fait accompli*, our emancipated New Woman will then step into her chosen profession, business life, or other useful endeavor. The author envisions a Utopia of work in plenty for all through shorter hours of labor and the wiser production, distribution and needs of a superior civilization.

It listens good, anyway! That's all I dare comment.

"*You Know What Barnum Said*" by Helen S. Waterhouse is an interview in which Louise Thaden tells of her experiences during the 196-hour endurance flight she made with Frances Marsalis in the plane which the newspapermen facetiously nicknamed "The Flying Boudoir".

This article suggests the idea of ghosting articles by famous women who won't mind the publicity and will allow you to keep the check. A woman doctor, lawyer, surgeon, actor, etc., are all grist for the ghost's mill.

An article by Wilmer Alice Adams entitled "*You too can Learn to Write those Lucrative Letters*" is a combination of personal experience and informative business article. It starts out with the statement, "Four cents and three children! That was all I had in the world." Staying at home and looking after her children doesn't fit a woman to battle the world and when she suddenly finds herself thrust upon it, she is a pathetic figure. She thought of many things, says the author, among which were gas, iodine and the river—but the children looked at her trustingly and in the end she borrowed another ten dollars and started out once more to get something to do. She



could teach English but no one wanted an English teacher. She could write advertising but no one wanted a copy writer. So finally she got herself a job selling, one which she despised. She endured her experiences on the show room floor and learned selling from the ground up. Finally her chance came to improve the letters sent out by a large corporation. Today she is called a "letter specialist," and the rest of the article is devoted to discussion of the five points in good business letters—clearness, courtesy, conciseness, correctness and character.

On the next page there is a personality article "*Josephine Roche—Industrialist*", by Nancy Cattell Hartford. Since 1929 Miss Roche has been president of the Rocky Mountain Fuel Company, the second largest coal company in Colorado. In 1927 she had inherited her father's minority interest in the company and a year later through the purchase of another large block of stock, she became the controlling power as she had wanted to be for years.

She set out immediately to set her new house in order. She made some radical and unprecedented humanitarian moves to improve the condition of the miners. Out of long years of chaotic warfare between coal operators and miners, Miss Roche's new policy has established a new era of co-operation; she won the loyal support of her workers through a fair wage scale and social betterment of their condition.

And there is an article entitled "*Your Future Insured*" by H. G. Bayles. In the hope of preserving a few shreds of masculine vanity let us presume this article is by an insurance man. He discusses the problems with which many women are faced, of investing their money safely, as profitably as possible, of course, but with the emphasis on safety. He outlines a number of insurance

plans that provide protection as well as a safe and reasonably profitable investment. It is a good, clear and enlightening article which explains the mystery of the various complicated modern insuring plans in a popular fashion that anyone can understand.

There is also a very short fiction story, in a humorous vein, but Miss Wilson tells me that she is really not in the market at all for fiction as she can use it only if it is particularly adaptable to the editorial tone of the magazine. She did ask me however to mention that she can use a few shorts and appropriate bits of fine verse, but requested that I reiterate that all prospective contributors should *first* study at least one issue of the magazine. All contributions should be addressed to 1819 Broadway, New York City.

FROM the problems of the modern business and professional woman, let us now consider the domestic topics of interest to the modern home builder. *The Parents' Magazine* is interested in articles which give ideas that will have a lasting influence on the health, happiness and character of children. Mrs. Clara Savage Littledale, editor, has asked me to state plainly that the magazine caters only to parents and is not interested in anything handled from the juvenile angle.

"We buy a large proportion of our material from educators, health workers, leaders in the field of parent education who have much of importance to say in regard to child training and the proper care of children. People in the field of research who have authoritative background are frequent contributors to our pages.

"But while we want sound scientific articles we do not overlook the importance of contributions from fathers, mothers, teachers, anyone who because of his actual experience with children has something helpful to say."

I am going to devote my analysis to a few selected articles from the November issue of *Parents' Magazine* before me which are the popular type that you could write without requiring a doctor's degree. "*Mother's Job*" by Lorine Pruette emphasizes the fact that if you want good children you must be a good

parent; the children learn more from what you are than from what you say.

The author explains why motherhood is a job at which some women are successful and others fail, and introduces some popular, common sense psychology. She particularly stresses the importance of a home free from fiction, and she may startle a few of her readers by the blunt statement that "no child should have to bear the full burden of an adult's love." Sometimes mothers whose husbands have died early refrain from marrying again in order to devote themselves to their children. But this is from a mistaken sense of duty. They will be far better mothers if they are leading a normal, adult life with other objects than children for their love.

Intelligent mothers who do not want to marry again often realize the danger to which they are exposing their children and take steps against establishing too close a relation of dependence.

Here you have a sample of the tone of the article which is presented in the form of clear, interesting exposition.

The *Parents' Magazine* doesn't like the obviously fictionized type of article, nor do they want the article done in the form of an interview.

Another article entitled "*When Youth Craves Adventure*," by Constance Lindsay Skinner, is particularly of interest to writers because it is a powerful argument in favor of giving youth red blooded, imaginative books to read. It explodes the suspicion of many parents that only the "classics of literature" or books that are presumed to have definite educational value are safe to give to the young reader. The author goes into the very origin of literature from the prehistoric lore to the modern popular adventure story



and proves that a good adventure story is "true to life" and teaches a practical lesson.

There are several articles by men in this issue of the *Parents' Magazine*. Among them is "How Much is Enough Athletics?" by T. A. D. Jones, an authority on football who is interested in all sports and who answers a number of questions such as "When should young people begin sports? When and how should they be coached in their best game? How can they be developed into championship material? How much should they be allowed to play so as not to overdo it?"

There is also a thoughtful article entitled "Past Ideals and Present Needs" by Lawrence K. Frank which explains why it may be unwise to urge children into competition, and an article entitled "For Fathers Only" by Hiram Motherwell which expounds the homely theory that much more can be accomplished by using the "do" attitude toward children than with repeated "don't's." An article by W. E. Blatz, Ph. D., entitled "First Steps in Character Building" stresses the importance of giving a child the opportunity to make some of his own decisions at a very tender age and he will learn to anticipate the consequences of his choices.

Another article in this issue that is an example of the type of material a free lance writer may hope to sell to *The Parents' Magazine* is "Playthings for All Ages" by Eleanor Moore. This discusses the problems of achieving harmonious play in a home where the children are of various ages, capabilities and interests.

Writers who consider *The Parents' Magazine* as a potential market for an occasional article or short fiction story should be emphatically urged to read at least several issues before attempting to write for it. Even more than for *Independent Woman* it is necessary to acquire the right editorial slant to sell to a highly specialized publication such as the *Parents' Magazine*.

"We like our articles around 2,500 words, but they must not exceed 3,000 words," Mrs. Littledale tells me. "We use but a half-dozen fiction stories a year, so there is but little chance of selling us fiction. We do not care for the conventional type story, but we

are in the market for an occasional story or psychological sketch which portrays character, and deals with parents and children. We use good fiction in similar lengths to our articles.

The address of the *Parents' Magazine* is 114 East 32nd Street, New York City.

"OUR readers are 90 to 95 percent women who are interested in getting the greatest nutritive value for every dollar they spend upon food," C. Houston Goudiss, the publisher of "The Forecast" told me. "I am therefore interested in good articles on home economics from the practical, scientific standpoint, but handled in a popular vein. We buy the majority of our material in the open market from free lance contributions, and you may tell WRITER'S DIGEST readers that there is a wide open market here for worthwhile articles of from 1,800 to 2,000 words on scientific food preparation, child training and health subjects."

The October and November issues of *The Forecast* reveal that their editorial policy covers a wide scope. There is an article, for example, entitled "Kitchen Spanish" by Kelsey Kitchel Bayles, which is a combination personal experience story and sketch of life of Americans in Mexico. The emphasis, however, is upon the food problems of an engineer's wife during her stay south of the Rio Grande.

"Are You Holding Your Husband Back?" by Edith M. Douglass, is an article in story form concerning properly balanced meals that provide foods essential for health. The food he eats plays a vital part in your husband's success, the author tells her readers. "Improperly planned or prepared meals will lower his vitality, sap his enthusiasm. The wrong diet can keep him from business and financial achievement as surely as poor training or inadequate education. So watch your step and study your job."

It is this sort of article concerned with scientific food preparation and proper nutrition that fits best into the policy of "The Forecast."

There is an informative type article which almost any alert writer who is willing to go out and dig up material could have prepared

without any personal scientific training in domestic science or any other science, entitled "*A Walking Brotherhood*," by Marion Bailey King. This describes the Yosian Brotherhood which has over a hundred thousand members in the New York metropolitan area—a walking brotherhood, a society of nature lovers, men, women and children who enjoy hiking together in the nearby country areas.

There is another feature type article by Russell J. Waldo entitled "*Railroad Takes Hospital Facilities to Homesteaders*," which concerns the railroad coach equipped by the Canadian National Railways and transformed into an infirmary and nurses' home, which carries modern medical service to the isolated settlements. This article is accompanied by two clear photos of the interior equipment of this unique "hospital on wheels." Good photographs are important for *Forecast* articles, almost all of which carry two or three photographic illustrations.

There is an article entitled "*Lighting for Comfort and Charm*," by Helen G. McKinlay, which concerns itself with the part lamps and lighting play in interior decoration, and devotes considerable attention to proper lighting for the child's bedroom.

In the November issue we find an article by Anderson McCully entitled "*Ferns that Thrive in Living Rooms*," describing the various most hardy varieties and their proper planting and care. And there is an article entitled "*New Dates are in the Market*" by Edith M. Douglass, going into the history of the date industry and a scientific analysis of the date's food quality.

"*Science Steps into the Turkey Industry*" by Rosanne Amberson is, of course, a seasonal article, but it confines itself to a very interesting description of how turkeys are today being raised scientifically for the market and the resulting superior quality of

their flesh; also some hints on how to choose and buy turkey.

"*Are You Near-Sighted?*" by Frances E. Gale, is a plea to parents to give attention to their children's eyesight in time and correct near-sightedness or other defects that hampers, annoys, and retards children at school and which may have a far-reaching influence upon their whole lives. "*Selling New Dishes to Children*," by Bertha Streeter, is a combination informative article of how the principals of modern psychology are employed in up-to-date school cafeterias and getting children to try new food combinations, and the practical application of these same principals in feeding the family. The popular practical side of the article concerns itself with food economy and how to sell inexpensive new dishes to the family so that they will be eaten and enjoyed. "Introduce them in a jolly way and if the dish is wholesome, nutritious and looks good and tastes good, why apologize either because it is inexpensive or made principally of some ingredient the family has not heretofore used?" the author challenges. Then the article goes on to discuss the introduction of new dishes to children.

There is a popular recipe type article entitled "*It's Time to Make Fruit Cake*" by Margaret E. Wright, of which the *Forecast* seems to use one or two every issue.

The editorial offices of the *Forecast* are at 6 East 39th Street, New York City. The *Forecast* uses no fiction whatever, but it is very much interested in good illustrated practical articles of the type suggested by the above survey of the October and November issues.

Alert women writers particularly should find many subjects which can be turned into editorial checks from the three magazines discussed above. It should be borne in mind that the types of articles used by these three magazines cover subjects of stable interest to almost any woman's magazine.



You
Can
Write

And Sell Newspaper Features

By W. K. WISEHART

For the past ten years, Mr. Wishart has been a regular contributor to the American Magazine. Previously he was Washington correspondent for the New York SUN, and in the old days, European correspondent for LESLIE'S.

NO matter where you live or what your present occupation, you can learn to write short feature stories for newspapers and magazines if you are willing to do the following few things:

1. Cultivate what's called a "nose for news", so that you know a good story when you see, read, or hear of one.
2. Learn how to gather the essential facts for the story.
3. Acquire the knack of working that information into an accurate article invitingly written in simple, readable, convincing English so that the editor of the periodical you aim at will find the story interesting, entertaining, instructive, or informative for his readers.

Actually hundreds of magazines and newspapers buy short feature stories and articles, ranging from 100 to 2,500 words, from free-lance writers. Payment runs from $\frac{1}{2}$ c to 5c—and sometimes 10c per word. Many per-

sons find free-lance feature writing an interesting, profitable means of adding to their incomes. For you, perhaps, as for countless others, part-time writing will become an absorbing hobby. There's an undeniable thrill in developing a story from the initial hunch to the finished draft, selling it, then finally seeing it in print with your "by-line."

There are salable story subjects on every hand—in the city or on the farm, in town or country. Once you know what kind of stories editors want and how they wish to have them prepared for their particular reading audience, you have gone far to supplying their needs. Knowing *what* to write helps you greatly in learning *how* to write.

Where do story hunches come from? Personal observation and experience will supply many of them. Perhaps you have an interesting hobby—bee-keeping, gardening on a little lot behind a big-city apartment house, wood-carving, hiking, etc. Many publications are constantly on the lookout for interesting articles on hobbies. Or perhaps

you know a person or a place that's unusual for an interesting reason.

Let's say the oldest woman in your town reaches her 100th birthday, or John Smith climaxes a local career that began in poverty and obscurity by becoming the president of a large company, or the railroad erects a modern station 100 yards down the tracks from the present old structure that has stood time's ravages for half a century, or it is discovered that Lincoln or Washington while president made his temporary headquarters in a now dilapidated house on Elm Street. These and countless similar subjects might make interesting feature stories for your local newspaper or perhaps, if you live in a small community, for a larger one published in a nearby city that circulates throughout the surrounding territory. If the story is sufficiently unusual to be of interest to people even at distant points, a national magazine might buy it.

Some times a small item in your daily newspaper will furnish the germ of a good story. You may read, for example, a short notice that the town's aged inventor has just received his 100th patent, and from that brief announcement get the idea that perhaps the Interesting People Department of *The American Magazine* might run a story about this interesting character. Or you may read that Farmer Sam Warner in Parkdale Center has made his best chicken-raising record in thirty years of farming with the aid of special diet he has developed. *The Farm Journal* or a poultry magazine might want such a story.

Another good source for story hunches is in special reports of scientific studies, government investigations, etc. Let's suppose that you come across a government report at the local library on the latest crime statistics. You find that your city has the best record in your state and ranks among the ten highest cities throughout the country. This may serve as the basis for a special article in your local newspaper, with particular emphasis given to the statistics from your city and state, plus any extra data you may secure by interviewing your chief of police, district attorney, country judge, and leading lawyer.

Seasonal subjects regularly make good stories. Year after year stories about national and religious holidays, moving day, the opening of school, college commencement, vacations, Hallowe'en, St. Valentine's Day, and many others of a more or less similar nature can be given a good local or timely twist that invests them with new interest.

There are various ways of writing feature stories. Some times a story can be best handled as an interview, as, for example, when you write up a famous person that has come to your city; or again, as a personal experience, if you are writing about hobbies. Confession articles make interesting reading. So do "how to do" articles, telling your readers how to clear a garden of weeds, or how to build a log cabin, or how to fish through ice, or how a family of five can live in comfort in a big city on less than \$2,500.00 a year. The personality and biographical sketch is a favorite. With this you can paint a word picture of the centenarian mentioned a moment ago, or the new mayor, or the inventor.

Perhaps your main interest as a feature writer will be in stories of adventure, or romance, or mystery. Perhaps children, animals, treasure-hunting, or sports have a special appeal for you. Such subjects furnish a mine of interesting material for special features.

TO show you how a feature writer actually goes about the job of finding story ideas, let me tell you the experience of a young man in New York City who writes free-lance feature stories in his spare time. He does this both for the extra income it gives him and the opportunity it offers for making contacts with interesting people.

Over a period of several years he has sold fifteen stories to *The New Yorker* for its Talk of the Town Department. Three of these stories were written about members of the New York Philharmonic-Symphony Orchestra, the youngest and the oldest in the orchestra. The writer felt that both the youngest and the oldest musicians should be interesting, and he was right. In fact, his hunch on the youngest sold *twice* in one year!

Another story was inspired by a short item in the New York *Times* about a baggage locksmith who had a sort of Jimmy Valentine touch in opening bags and trunks whose locks had stuck or the keys for which had been lost. The next story was about a well-known New York policeman, "Eagle Eye Gus" Schalkham, whose knack for discovering stolen automobiles and arresting the drivers had got his name into the newspapers dozens and dozens of times. Our young writer got the idea for this story, as you probably have already suspected, after noticing the regular appearance of these news reports about Eagle Eye's recoveries of stolen cars.

The next story was of an entirely different nature and indicates the necessity of speed on a story which depends largely on timeliness for its effect. When Lily Pons, the Metropolitan Opera Company's famous coloratura soprano, made her sensational debut one Saturday afternoon during the winter of 1931, he got the hunch for the story from a music review in his Sunday newspaper, was authorized by the *New Yorker* on Monday to go after the story, interviewed Mme. Pons and her husband after work on Tuesday, wrote the story that night and turned it in on Wednesday—and got an acceptance on Thursday, the day that the following week's issue, which carried the story, closed its forms.

A few weeks later, this writer happened to walk by a barber shop on West 44th Street and noticed in its window a sign declaring that the proprietor during his tonsorial career had "trimmed" many famous prize fighters, whose names were listed on the card. This barber's experiences with these fighters and other famous persons—among them President Woodrow Wilson and Arnold Rothstein—made another story for *The New Yorker's* Talk of the Town.

A little later on, while riding in an elevator of a building in which the number 13 had been skipped when the floors were designated, he got the hunch from this for a story on this widespread superstitious practice of eliminating the 13th floor among New York skyscrapers. A month or so after that he was suddenly struck with the extensive and

unusual uses to which Cellophane is being put and decided there was a story in Cellophane and its inventor.

The next hunch came from a five-line clipping in the New York World-Telegram announcing the opening of a travel bureau for bringing together car owners with vacant seats and tourists to fill them. A national magazine accepted his story about the man who organized this bureau and some of his unique experiences in running it. Incidentally, he later sold another story about this man and his business to *The American Magazine* for its Interesting People Department. Fifty dollars for about 1,000 words.

A few weeks before fall moving time our writer notices that many trucking companies in New York City, particularly in the Borough of the Bronx, have the name Santini in one form or another. His attention was further attracted by the unusual number of Santini trucks and moving offices he came across in the part of the Bronx where he lived and also by the long list of Santini moving companies in the telephone directory. By finding out how the companies originated and some of the unusual incidents that occurred on moving jobs, because so many companies had practically the same name, he secured another story that was run just before the October moving season.

The next story was one about penny arcades. It was inspired by an interview he saw in the *World-Telegram* with the president of the leading company that manufactures arcade equipment. His attention was particularly struck by a reference to the fact that John S. Sumner, Secretary of the Committee for the Suppression of Vice in New York City, censored all the girl pictures issued by this particular company, prior to their release, by invitation of the president.

A short note in *Pathfinder*, stating that despite the depression more bibles were sold in the United States during 1930 than in any previous year, gave him the thought that New York's famous Bible House had a story in its work and history.

A columnist's reference in the Brooklyn *Daily Eagle* to the unusual variety of umbrellas and canes sold by a West 45th Street dealer furnished the starting point for an

article about this man and his business in supplying rare canes and umbrellas to famous people.

These stories netted the youthful writer from \$15 to \$28 each. None of them ran over 800 words, and most of them required just a few hours' work, including getting the interview and writing the story.

He has placed stories with many different publications by following exactly the same methods I have indicated. For example, an article by Norman Bel Geddes in the *Ladies' Home Journal* gave him the idea for an interview with Mr. Geddes. This he sold to the NEA Syndicate for newspaper release from coast to coast. Another interview he sold to this syndicate was secured from George Gershwin. This was one of a series of Gershwin personality sketches and interviews which he has written over a period of several years for various publications, three of the others being *Musical America*, *Musical Digest*, and *Broadway*.

Incidentally, by keeping this contact alive over a period of years so that it furnished the ideas and material for a number of stories, he proved the value of keeping the confidence of the people about whom one writes. You can do this by not misrepresenting or distorting what people tell you about themselves and their work, by keeping out of print what they tell you in confidence, by giving them the opportunity to check over your story before you submit it to the publication, and by seeing that they get a copy of the article when it appears.

These sales experiences are typical of the way in which stories can be developed, in fact are being developed day after day, for hundreds of publications—Sunday and daily feature sections or pages of newspapers, newspaper syndicates, general magazines, farm publications, women's periodicals, juvenile magazines, trade papers, house organs, and fraternal publications.

Here are some of the markets in the magazine field that are open to the free lance writer: *The American Magazine*, 250 Park Avenue, New York City, wants short personality sketches for its Interesting People Department. *The New Yorker*, 25 West 45th Street, New York City, is constantly on the lookout for suitable articles for its Talk of the Town Department. *Grit*, Williamsport, Pa., desires short sketches, 100 to 300 words, for its Odd, Strange, and Curious Page; with one or two illustrations. *Copper's Magazine*, 119 West 8th Street, Topeka, Kansas, wants short, human interest, success stories of men and women in business.

Forbes Magazine, 120 Fifth Avenue, New York City, uses personal anecdotes about big men, 200 words in length.

Other markets in the magazine field using short fillers and personality sketches of a more specialized type are: *Boy's Life*, 9th and Cutter Streets, Cincinnati, Ohio; *The Farm Journal*, Washington Square, Philadelphia, Pennsylvania; *House Beautiful*, 8 Arlington Street, Boston, Massachusetts; *Popular Mechanics*, 200 East Ontario Street, Chicago, Illinois; *Good Housekeeping*, 57th Street at 8th Avenue, New York City.

Many newspapers buy feature stories with local or sectional interest from free lance writers. Some of the more prominent ones are the *Bridgeport Post*, San Francisco *Call-Bulletin*, *Washington Star*, *Atlanta Constitution*, *Chicago Tribune*, *New York Times*, *Topeka Capital*, *Baltimore Sun*, *Boston Globe*, *Detroit Free Press*, *Buffalo News*, *Philadelphia Public Ledger*, *Dallac News*, and *Kansas City Journal-Post*. The average rate of payment is from \$7.00 to \$10.00 the column. There are, in addition, hundreds of newspapers in the smaller cities and in many towns which buy suitable feature stories with rates averaging \$5.00 the column.

Syndicates are another good market, though somewhat harder to reach. The unknown free lance writer can break into them by studying their requirements and editorial style. Some of the syndicates that purchase material for a wide release are: *Affiliated Press Service*, 1331 G. Street, N. W., Washington, D. C.; *Central Press Association, Inc.*, 1435 East 12th Street, Cleveland, Ohio; *Associated Press Feature Service*, 383 Madison Avenue, New York City; *Chicago Tribune Syndicate*, Tribune Tower, Chicago, Illinois; *International Feature Service and Newspaper Feature Service*, 235 West 45th Street, New York City; *King Feature Syndicate, Inc.*, 235 East 45th Street, New York City; *National Feature Service*, 4035 New Hampshire Avenue, Washington, D. C.; *N. E. A. Service, Inc.*, 1200 West 3rd Street, Cleveland, Ohio; *New York Herald Tribune Syndicate*, 230 West 40th Street, New York City; *Science Service*, 21st and Constitution Avenues, Washington, D. C.



The Detective In Fiction

By MARION SCOTT

Author of: "Face in the Snow"; "Death to Come"; "Witch Night Murder"; "The Amber Menace"; "The Whistling Beast"; "The Silenced Four".

"**B**UT how," I insisted, "did you *know* that Bertie, the Ferret, would pick Muldoon's speak' as a hide-out, after he killed Officer Kenney?"

Lieutenant Stacey grinned at me through a cloud of cigar smoke. He has a fat, good-natured face, small, bright eyes and a big, humorous mouth. He is on the homicide squad of one of the most efficient police departments in the country.

"How did I know that Bertie would pick Muldoon's speak' as a hide-out?" he repeated. "Well, now, I just had a hunch—"

And there, I think, lies the greatest difference between the detective of fiction and the real life sleuth. Talk to any man whose business is crime and the capture of criminals; get him, if you can, to relate the history of a half a dozen cases on which he has worked. Then make a list of the times he says, "Well, now, I just had a hunch—"

Of course, it isn't as casual as it sounds, this hunch business. Often the officer uses that handy term to avoid explaining the long, tedious process of elimination and deduction by which he arrives at a given conclusion. Sometimes he may not actually be conscious of these mental gymnastics. Through his trained mind runs a sequence something like this:

"Bertie, the Ferret, has a moll named Lizzie Banks. Lizzie's brother, Dan, pals

around with Louie Spinaza. Louie Spinaza is chief-lieutenant to Art Muldoon— Why wouldn't Bertie hole up at Art's place . . . ?"

No, it isn't at all slipshod, this hunch stuff, but the fiction detective just isn't allowed to get away with it. It gives me a headache to think how many times I have seen something like this in an editorial letter: "Detective Lawlor must have something more definite than a hunch as a motive for arresting Simeon Digby."

"Give Sergeant Grimm a better reason than intuition for opening that cellar door."

"Constable Hardacre isn't justified in merely assuming that Lily, the Lookout, did so and so."

In other words, it appears the reader of detective fiction desires hard and fast, plain as day, eighteen carat deduction as a basis for what the sleuth does. This is well enough, and the reader has a right to demand what he wants. But since the trend in modern fiction is, and has been for some time, toward realism, toward a truthful presentation of life as it is, why not invest our fiction detectives with a little more 'real life' qualities?

It is true that if the detective story presented a real, honest-to-goodness officer, working along routine lines on a case, it would in many instances be dull as ditch water and reach proportions somewhat approximating Webster's unabridged.

There are real cases where, through brilliant detective work, fast action, whirlwind conclusions and — a bit of good luck, the criminal is apprehended in record time. These cases, if presented to the reading public, would be of interest far surpassing the best that the fiction writer can do but—the majority of cases are solved by painstaking, oft-times hum-drum plugging, a limitless amount of patience, and a proper regard for hunches.

These last-named ingredients do not always make a hair-raising, rip-roaring detective yarn which the fascinated reader will sit up all night to follow. So we can decide, I think, that a certain exaggeration is required for the purpose of dramatization in fiction, just as it is essential to satisfying effects in the theatre.

If the fiction detective is to achieve fame for his creator, he must be a bit of a super man—in some respects. Perhaps he is a Goliath for strength. Possibly he is a bear cat for punishment. Sixty-four hours without food or sleep may be nothing for him, though when I run across that sort, I immediately get terribly sleepy and quite faint from hunger, just thinking about the fellow. He may be a linguistic expert. Forty-nine languages and a hundred and sixteen dialects are his for the using. He is an authority on ancient Babylonian art and is therefore able to state that the characters inscribed in the dust of the attic floor beside the body of the murdered art connoisseur—

Oh, well, you know!

But the point is, we want 'em different. We are not satisfied with the quiet, rather slow looking, heavy-faced fellow, who ambles around, asking endless questions, checking through records at pawn brokers, visiting garages, in a methodical, routine, endeavor to identify the body of a girl found beside a burned automobile in which jewels

and silver plate from a millionaire's home had been transported.

And there is no quarrel in that. We are hum-drum enough ourselves. Every day we go through a methodical, routine but reasonably sincere endeavor, to earn our own living. So when evening comes, who wants to read about just such another stupid fellow? Rather give us something startling. Show us a detective who tosses gangsters hither and yon, like nine pins. Who pulls down the rickety bed to which he is spread eagled, by exerting his terrific strength. Who rescues beautiful ladies from noisesome attics in the face of a yowling yellow mob by his own wits and strong right arm. More power then to the super dick! Long may he prosper!

But I'm holding a brief for the real detective. His good qualities emphasized; his strength pointed up a bit; his deductive faculties sharpened for fiction purposes; his humanness accentuated. The real-life, honest-to-goodness officer who works like a dock hand, misses his meals and his sleep (for sixty-four hours, if necessary) who barges straight ahead into danger when occasion demands and who reaches his conclusions, arrests his man, partially at least, by following hunches!

AND right here, what are his hunches? What is their origin? Is it hard to explain? Maybe. But couldn't it be, in the case of the detective who plays them, merely another term for his understanding of human nature? Couldn't Lieutenant Stacey have gone straight to Art Muldoon's speak to arrest Bertie, the Ferret, because he *knew* what crooks like Bertie would do in a given situation? I believe so. And I also believe that this quality should be stressed by the sincere writer who decides to do himself a detective novel.





I thought rather hard when I set about creating my pet detective. The story was aimed at *Street and Smith Detective Story Magazine*, and Mr. Blackwell had often stressed character interest, a quality in his stories which, in my opinion, lifts his magazine far above the common run.

Captain Courtney Brade, I decided, should, if I could make him so, be a human being. There is nothing especially super about him, unless it is his sympathy, his understanding, his knowledge of folks. He believes that people do what they do, play golf or commit murder, because of what is inside them. So when he sets about solving a murder, he first attempts to understand the mental and emotional natures of those involved. He works on clues, of course, but his real interest is in that complicated, contradictory thing called human nature, and from this, he digs out motive, method, and finally claims his criminal. How well I succeeded in making "*Wasted Murder*," the serial in *Street and Smith Detective Story* magazine (also issued by *Macmillan* under "*Dead Hands Reaching*") say what I wanted it to, is hard to tell. There is a demand on the part of readers for a more consistent detective. Less the paragon, the cross-word puzzle king. More the flesh and blood officer who solves his cases through that same understanding of human nature, its strength and weaknesses and playing these for what they are worth. A man, who in spite of our decision that he must be just a bit super, still trods the same path as the people who read about him, with an acumen sharpened by experience and an intuition clicking one hundred percent.

Not an arm chair dick, with a bulging

forehead, diction of a college professor, absorbed by an abstruse interest in the fourth dimension, condescendingly consenting to leave the rarified atmosphere of exalted science because of an abstract interest in high powered murder, considered as an intricate theorem?

After all, living is done emotionally. People eat their ham and eggs that way. Laugh; cry. Enjoy themselves and kill their enemies in the same manner. So, isn't it reasonable to suppose that a detective, with emphasis placed, not on his over-sized cranium, but on his good-sized heart, has a better chance of knowing his humans because he's one of them than a logarithm sleuth, whose closest friends are eye shades and Britannicas? It's an old saw and well proved, which says: "You can admire a man for his attainments, but he's human to you because of his faults".

There are some readers, there always will be some readers, whose interest lies wholly in the mathematical problem of why C killed Z, if at all, and if he didn't who did? Whose chief enjoyment is derived from working out a puzzle unencumbered by human emotions or relations, but I believe they are in the minority.

And speaking of the detective story as a puzzle, brings up another point. If you are setting about to solve a puzzle, aren't you entitled to be in possession of all the component parts? I think so. The fun comes in sorting them out, arranging them, rearranging, with sweat pouring down the well-known brow, until at last with a whoop of joy, the picture is complete, and the tangle is solved.

It seems that it would be rather hopeless to attempt to put a cut-up puzzle together if sixty percent of the parts were missing. You might sit by, reasonably interested, while I, having them all in my possession, went about the business of arranging them. You might even feel a thrill of triumph when I succeeded. But would you have the same fun out of it that you would if you had the same number of pieces as I had and the same chance to fit them together. I think not.

So, if the detective story is to be considered as a puzzle, my contention is that

the reader should be supplied with the same facts as the detective, given the same chance to make sense out of them.

And would any article on detective stories be complete without a reference to that greatest of all detectives, Mr. Holmes? He is the despair of all of us. The aim and end of our ambition, but, alas, we can never create another Holmes.

And now, having paid my tribute, may I not offer my puny criticism? Hasn't it proven annoying when Holmes dashes off on some errand of his own, bidding Watson busy himself on some non-essential task? Haven't you squirmed and fretted, wondering what Holmes was doing? And when he returned at dusk, tired and excited, with the fire of triumph burning in his sunken eyes, haven't you just about perished with curiosity as to what it was all about? I have.

Then, with fitting accompaniment, Holmes and Watson set off on some mysterious errand, the nature of which is kept from Watson and—the reader! Of course, it always ends with the arrest of the criminal. That is thrilling. Naturally it is. And then you return with the two of them to the cozy flat in Baker Street and, over pipes, Holmes tells Watson how he did it.

Yes, Watson is given *some* clues, along with the reader. A faint light is now and then shed on his monumental darkness, but—I think that the reader should go hand in hand with the detective in the business of unraveling a crime. He should see what the detective sees. Hear what he hears. He should be given the benefit of the detective's progressive deductions. He should in short, be let in on the matter. That is where the fun comes.

The man with the tragic face cries, "I threw the knife that killed the Judge."

"Oh, yes," draws the detective, or "Oh, yeah," depending upon what kind of a dick he is. "So *you* hurled that knife with sufficient force to bury it in the Judge's heart? By the way, how did you hurt your wrist? It is terribly burned. The tendons and muscles are atrophied—"

Well, that's simple, of course, since it requires force to hurl a knife; a man with a ruined wrist just couldn't do it. Even a

detective could figure that out. So could the veriest amateur reader. But—if the man with the tragic face makes his confession as to hurling the knife, if the detective, through devious means, discovers about the atrophied muscles and keeps the knowledge to himself, until the conclusion—

"Well, that just isn't fair.

Of course, this definite statement may be qualified just a bit. It is fair, in the interest of suspense, if, nearing the climax of the story, the detective holds back a few, a very few discoveries. Otherwise there would be no climax. But through, by far the greater part of the story, the reader is entitled to be in on the know.

This is generally stated in anything written about a detective story. It seems to be part of the basic tradition, so I am presenting nothing new. But it is amazing how many times it is disregarded. How few detective story writers seem to consider it their sacred duty to give the reader a chance.

And along the same line, it is also part of the tradition that the murderer should be a person of some importance in the story. But, alas, alack! I could name a yarn, written by a well known author, where the reader was given only two looks at the murderer and then he was in the midst of a large crowd of unimportant people and no hint was thrown out suggesting that he might be of interest. Imagine my disgust, when he was finally dragged out and paraded as the criminal! Not fair! Not square! The murderer, the thief, whatever he may be, should be there in front of your face all the time. You should see him going about his daily affairs. Eating. Reading. Sleeping. You should hear him talk. Have a chance to study him. Be able to scratch your spinning head and cry,

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Reliable Contest Announcements

By MADELAINE ARCHER

EDITOR'S NOTE: We believe the firms listed in this column are reliable. When the closing date is not specifically given, we suggest querying before going to any extensive work.

Play—Serial—Book—Short Story

University of Michigan, Ann Arbor, Michigan. *The Avery Hopwood Awards*, \$10,000—four awards of \$2,500 each—will be awarded to qualified senior and graduate students for best contributions in four classes: dramatic writing, essay, fiction and poetry. Closes April 20, 1933. Write for details.

The Yale Review. \$2,000 in two awards. \$1,000 for the best prose composition in fiction, sketch or essay—and \$1,000 for the best article covering a public question—social, economic or political which is published in the magazine. These are the 1933 Awards. Send contributions to *The Yale Review*, Wilber Cross, editor, Box 1729, New Haven, Conn.

Atlantic Monthly Press, 8 Arlington St., Boston, Mass. \$5,000 for the most interesting unpublished work of non-fiction. Closes March 1, 1933.

Senator Arthur Capper. Annual offer of \$5,000 for the best contribution of national importance to agriculture.

Popular Science Monthly, 381 Fourth Avenue., New York City. \$10,000 award for the scientific achievement of greatest value to the world contributed by an American citizen.

The Scholastic Magazine, 155 East 44th Street, New York City. Conducting a series of writing contests for students. Final contest will close in April.

Liberty Weekly, Lincoln Square, New York City. \$10,000 in cash prizes—\$5,000 to \$1,000—for stories from 20,000 to 100,000 words in length. "Must be so plotted and written as to break readily into installments of about 7,000 words each." Those eligible to compete are those who never have had a book of fiction published, sold a serial of 20,000 words—or more—to a nationally circulated periodical or newspaper that syndicates its material. Closes there March 30, 1933.

True Romances, 1926 Broadway, New York City. A special prize of \$100 for best 3,500 word true romance stories. Stories for the contest should be addressed to Special Story Contest Editor, above.

Short Stories, Garden City, N. Y. \$15 monthly for best true and exciting first person stories submitted to their "Adventurers All" department. 1,000 word limit.

Portland Oregonian, Portland, Oregon. At this writing the *Oregonian* continues to pay three prizes—\$5, \$3 and \$2—every week for true stories of animal wild life. 1,000 word limit. Address Wild Life Editor, above. (Manuscripts not returned.)

The Denver Post, Denver, Colo. Conducting a weekly contest paying three prizes—\$5, \$3 and \$2 for true, interesting stories of animal wild life. \$1 for all others published. Address "Voices of the Wild" editor, above.

Liberty Weekly, Lincoln Square, New York City. \$100 to \$500 for short stories not over 1,200 words in length. This apparently is a standing offer.

True Story, 1926 Broadway, New York City. \$5,000 in thirteen prizes—\$1,000 to \$250—for prize-quality true stories. Read rules in current issue before submitting.

Blue Book, 230 Park Avenue, New York City. The December issue published five prize stories as usual, but we didn't see the usual announcement of the contest. They have been paying \$50 up for these stories of true personal experiences told in the first person. The stories are from 1,000 to 4,000 words in length. Address Real Experience Editor.

The Gentlewoman Magazine, 615 West 43rd Street, New York City. \$2 for every brief, true "ghost" story published in their "Weird Whispers" department. Monthly offer.

Essay—Music

Boston Society of Natural History. Two prizes—\$60 and \$50, will be awarded for best memoirs (in English) on any subject in the field of botany. This contest is the annual "*Walker Natural History Contest*." Closes March 1, 1933.

United Daughters of the Confederacy. \$1,000 award for best essay in the field of Southern history. Query Mrs. T. O. Timberlake, 1511 Virginia Street, Charleston, W. Va. Closes April 1, 1933.

National Woman's Party. \$500 first and \$200 second—for essays between 2,000 and 3,000 words on the proposed "*Equal Rights Amendment*." Any phase or phases of the subject. Undergraduate women carrying full time schedule (1932-1933) are eligible. Write to Alva Belmont House, 144 B Street, Washington, D. C., care of the Students Council.

National Federation of Music Clubs. \$1,000 for Symphony; \$500 for Woman's Chorus composition and \$500 for trio for violin, cello and piano. Write to Miss Virginia H. Anderson, 22 Rhode Island Avenue, Providence, R. I., for details.

Slogan—Letter-Writing

American Magazine, 250 Park Avenue, New York City. \$50 monthly for letter-articles on changing topics. The subjects are always interesting. These contests offer new writers practice and development in article and essay writing. Some of the winning entries are published in *The American*.

Farm Journal, Washington Square, Philadelphia, Penna. \$5 and \$1 for best letters on "The Oddest Thing I Saw In 1932." 250 word limit. Closes January 9th, 1933. Address Odd Mention Editor, above.

Hollywood Magazine, 1100 W. Broadway, Louisville, Ky. Conducting monthly contests which pay \$50 in seven prizes. Necessary to see magazine to compete. (Not fan letters!)

Screen Weekly, 500 Fifth Avenue, New York City. \$5 weekly for best letter. Necessary to see magazine for letter topic.

Pencil Points, 419 Fourth Avenue, New York City. \$10 for best suggestion offered for their "Good Wrinkle Section." Closes 15th of month.

Poultry Tribune, Mount Morris, Illinois. Monthly letter contests paying cash prizes. Poultry subjects.

Lavorice Company, Minneapolis, Minn. \$20 in cash prizes—\$10 to \$1—for best statements of fifty words on "What you would say to your friends in recommending Lavoris." Carton top to accompany entry.

Illustrated Love Magazine, 55 Fifth Avenue, New York City. \$10 for "Your Love Story." Write an account of what actually happened from the time your romance began until its final culmination in wedding bells. Address My Own Love Story Editor. Seems to be a monthly offer.

Dream World, 1926 Broadway, New York. Substantial cash prizes for solutions of heart problems. Also success letters.

True Romances, 1926 Broadway, New York City. \$55 in cash prizes for letters on "The Happiest Moment of my Life"; \$20 in prizes for letters on "How to make Money at Home" and \$30 in prizes for letters to the Charm Lady on her department—How it helped you, etc. Monthly contests. Suggest contestants read the winning letters to get slant. All prize letters are published in the magazine.

Movie Classic, 1501 Broadway, New York City. \$20, \$10 and \$5 monthly for the three best fan letters submitted.

Miscellaneous

Bunk, 155 East 44th Street, New York City. \$225 in cash—68 prizes—for four line jingles. Verse

will not be returned. Don't try this contest without seeing a sample verse in the magazine. Closes March 15, 1933.

Burma Vita Company, 2019 Lake Street, Minneapolis, Minn. \$100 for ad-jingles on Burma Shave. Query for rules and details.

Gilmore Oil Company, Ltd., 506 Union Insurance Building, Los Angeles, Calif. \$5 each week and a grand monthly prize of \$100 for best verses to "The Gilmore Song" (the longest song in the world). On the folder, which may be obtained from Gilmore dealers, are the music and a number of prize-winning verses. Eight lines are required, and metered to fit the music. Entries must be on the official blank, or accompanied by it. Open to all who live in territory served by the Company.

Better Homes and Gardens, Des Moines, Iowa. A major contest paying a \$1,000 first prize in a "More Beautiful America Contest." Contest closes October 1st, 1934. Investigate it by writing the magazine.

College Humor, 1050 N. La Salle Street, Chicago, Illinois. A number of prizes, with a ten dollar first, for titles to a picture appearing in the magazine. The titles are snappy sentences called "blurbs."

College Life, 25 West 43rd Street, New York City. \$25 each month for titles for the picture on the outside cover. Also a crossword puzzle contest.

Judge, 18 East 48th Street, New York City. \$10 every issue for a humorous, original crossword puzzle.

Life, 60 East 42nd Street, New York City. \$20 monthly in a clever "question" contest.

Elks Magazine, 50 East 42nd Street, New York City. Cash prize for best crossword puzzle submitted. Every issue.

Verse

The Step Ladder, 1223 East 53rd Street, Chicago, Illinois. Prizes for best poems. \$100 (George Sterling Memorial Award) for best poem published in the magazine during the year.

The Poet, Vernon at Arcade, St. Louis, Mo. (University Press). Monthly poetry magazine edited by John G. Hartwig. All poems published become eligible for the contests. The Jury of Awards makes the awards in June for the year preceding. Prizes: \$100 first, \$50 second, \$25 third, \$15 fourth and \$10 fifth. Also a monthly prize of \$5.

Verse Craft, Emory University, Ga. Several contests with cash and other prizes for best poems published in the magazine. A Bi-Monthly edited by Wightman F. Melton.

Expression, 76 Heights Road, Ridgewood, N. J. A poetry quarterly edited by James Gabelle. Contests announced in each issue.

Fantasy, 950 Heberton Avenue, Pittsburg, Penna. \$5 each issue for best poem on an announced subject. Stanley Dehler Mayer is editor.

PAGE 16 — THE CLEVELAND PRESS —

WIVES ADVISE "OTHER WOMEN" TO HI

The Press Section for Women—Edited by Etta

Many Foolish Girls Accept Men's Statements of Being "Misunderstood" at Home.

Mrs. Maxwell Advises "Unhappy One" to Put Past Behind Her If She'd Rebuild Health and Faith in Human Nature.

By MRS. MAXWELL

IT IS amazing to imagine a girl so willing to accept

DOUGHNUTS
FIRST AID TO ROMANCE
By MARION POST
ENIGMATIC INSTRUCTIVE

Advice to Girls

DEAR MARY LEE:
I am a married girl 17 years
my husband is 25, and here is
his father tries to
say he still is my
to. Is he?
IED GIRL
KID GIRL
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YOUR LETTER BOX

By Dorothy Dix

Plots From The Love Lorn Columns

By MINNA BARDON

YOU probably know honest-to-goodness writers who wouldn't be caught reading a love-lorn column in the newspaper. You know others who say disdainfully: "Those letters are faked. Why, I wouldn't write letters like that to a stranger, asking for advice. Would you?"

But the letters aren't faked. I've seen stacks of them myself. Pitiful stacks. Scrawls on tinted notepaper from the five-and-ten cent store. Painfully awkward lines on ruled tablet paper.

Writers who ignore love-lorn columns when they hunt for story material are missing good stuff.

If you write, as I do, for the reader of pulp paper love stories, then you want to know the love problems of the girls for whom you write your stories. If you know what their problems are, then it's simpler for you to give them stories that will reach their hearts.

Admitting that the letters in the love-lorn columns are authentic which they are, you may consider it heartless to make their problems into fiction. I don't think it is. The things that happen in these letters are things that happen in the lives of your readers.

They are more or less universal problems done in terms of the love story reader.

Some of the columns are silly and useless, of course, with problems and advice that are worthless from the writer's point of view.

But you'll find some surprisingly interesting situation with some startlingly good advice to help you in your fictionized solution of the problem.

For instance a letter I read not so long ago needed very little change to make it into a real story that I sold to *Love Story Magazine*.

Here was the letter:

"Dear Mrs. Evans: I am 23 years old and in love with a man 28. I have been going with him 15 months.

He wants to marry me and I'm sure he loves me but still I hesitate. He is good to me, will take me anywhere I wish to go, and will get me anything I want . . .

But here is my trouble. He has been married before. His wife died four years ago, leaving him with two babies . . .

. . . When his wife first died, he nearly went crazy . . .

. . . He loves me but he still loves his wife and is grieving for her . . ."

There. That was the letter. I've left out

There's a hectic scene at the end where the exposure takes place and the hero turns to the heroine for comfort and new happiness.

The germ of the story lies in the letter I have quoted.

ALMOST every love-lorn column will furnish at least one story. For ten years I've clipped every interesting one I've seen. You'd better do the same if you're interested in writing for the pulps.

Most of the letters I have are too long to quote in full but I'll give you the substance of several of them and we'll see how we can work them into story plots.

One girl writes in to ask, frankly, how she can get a husband, and the advice given her is to go where there are plenty of men and then use tactics of surprise on the one she likes.

There's a story for you. Mary wants to get married and all the boys around home are too used to her to do any proposing. Of course she's interested in one of them. John, let's call him — the boy next door.

He likes her because he's used to seeing her around—good old Mary who's always handy when you can't date anybody else.

But Mary wants to be a glamorous lovely lady led to the altar in a mist of frosty white tulle instead of just good old Mary.

So she buys herself a lot of new clothes, a railroad ticket and a lot of new determination. In order to get John, she's going to have to get somebody else too.

She meets an attractive man who seems to like her. On impulse she tells him her story and he agrees to help her get John. Of course she could just use him without frankly telling him, but if you want to keep your reader's sympathy for your heroine, you'd better let her be spunky enough to be frank.

She goes back home plus the new determination, the new clothes and the new beau. John, of course, sits up and takes notice. So do a few of the other boys, now that the new beau has started something.

In the end, instead of marrying John, Mary loses interest in him. Somehow the new beau has ousted the old ones from her heart. Of course the new beau has loved her

all the time and only agreed to the plot in the first place in order to see more of Mary and make her realize that she liked him better than she liked John.

That's a perfectly simple plot, as obvious as possible. Yet you and I have seen versions of it used at various times in dozens of stories in slick paper as well as pulp paper magazines. Yet it crops up again and again in love-lorn columns. Anything that happens this often can be told rather often—if you're careful to give it a new twist each time.

THERE'S another letter about a girl who started to correspond with an unknown boy who was a friend of a friend of hers. His letters are interesting and month by month they get more and more thrilling. Soon the letters on both sides are exciting love letters. Photographs are exchanged. The girl finds herself dreaming about this wonderful man who loves her enough to write her such marvelous letters.

Then he comes to see her. He's—terrible! Worse than anything you can imagine. His letters may be wonderful, but he is impossible. And he loves her just as much when he sees her as he did before. What is she going to do about it?

That's the end of your letter and the beginning of your story.

Anne, your heroine, has been going with Bob for ages but thinks that he's not really romantic enough to marry. Her idea of romance, she tells him, is a man with the soul of a poet, etc. One day when he leaves her house, he drops a letter from a man far away—an old friend of his who mentions how lonely he is and says how much he wishes he knew some girls who would write to him. Of course, Anne sits down and writes to this man—George. A romantic correspondence follows, just as in the love-lorn column letter.

All the time Bob hangs around, steady and reliable, but as dull as ditch water beside the romance of these wonderful letters from George.

Then comes George—straight from the wilds of this lonely spot to which Anne had addressed the letters.

He is impossible—and he loves her and

tells her so. She is afraid to say that she doesn't care for him because she has written him all of these foolish letters in answer to his romantic ones. So she submits to an engagement, to the horror of her friends and family and puts a brave face on the affair as possible.

But Bob comes in one day to find her weeping and she sobs in his arms telling him all her troubles. Then he tells her the truth. It was all a put-up job. He wrote the letters himself and George is a friend of his who is in his confidence and who helped him with the posting of the mail.

Bob takes the letters that Anne wrote to George out of his pocket and gives them to her. "I had hoped," he tells her, "one day I could tell you that those letters I wrote you were sincere and from my heart. I can't tell you of my love in a romantic way in words, so I tried to put it all on paper. Now you'll never really know how much I love you. You'll never believe me. You'll never want to say to me the things that you said to George in answer to my letters."

But a revelation has come to Anne. She knows now why George in person was such a disappointment to her. The letters sounded like Bob, and it was Bob whom she loved without realizing it.

"Wait a minute, Bob," she calls after him. As he turns back she holds out the letters—the romantic letters telling how she loved the man who had written so beautifully to her. "Wait a minute, Bob," she says. "Here is something that belongs to you. The letters. I wrote them for you."

Of course this is only a framework but it shows you how a letter can be woven into a plot without really adding any important details to it.

A good test for yourself is to take love-lorn letters out of several successive issues of a paper and make a plot out of each of them just to see how you do it. *For practice!* You don't have to make a real story out of each although sometimes when you finish plotting you just can't help writing the story—it will clamor to be written.

But you will learn that the writer of each of these letters is facing a problem that will

be interesting to the reader of your pulp paper magazine if you can only get the right angle on the plot. Try the simplest method first—plotting the story just as the situation is in the letter and solving your problem just as the writer is advised to solve it in the column.

Darn it, as I sit here with seven editorial assignments in my typewriter desk, with two checks in the day's mail, with a hundred fan letters coming in every week, with a dozen open markets to all my available work, I fervently wish that I could reach out and huskily shake about 99 per cent of all the writers who will read this. Sure, you read my articles, and write me that you like them. You tell me I know my stuff. But when I tell you to do that which has brought me success, and when that thing embodies even a little work, I know deuced well you won't do it.

Yet, if there's a single writer or a hundred writers reading this article who will study the lovelorn columns for the next year, day in and day out, making up plots in his mind for every love-lorn letter he reads, I *know* that writer or writers will definitely be a skilled professional plot builder at the end of that time, the kind of writer to whom an editor can say, as one did to me today over long distance: "Minna, I gotta hole in my book. Send me 6,000 words air. mail of a boy and girl triangle. If you disappoint me babe, I'm cooked. Get (It's impossible to resent any Editor's love of trade slanguage. If you do, they blubber) goin'."

A publisher once told me, when I asked him why there were relatively so few publishers, this sage reply: There's a lot of drug stores, young lady; one on almost every corner. That means running a drug store can't be an awful hard business. But there's mighty few publishers. Only a few in each city. It takes a lot of guts to be a publisher. You have to know how to lose and to come back for more. You have to know how to take it. That's why there are so relatively few of us." And I suppose that's why there are so few professional writers. We have to know how to work, not only hard but consistently; training ourselves over a long period of time to be observant and alert.

The Health Science Article

by DON CHALMERS LYONS

Each month WRITER'S DIGEST covers a different field of magazines in a careful, reliable, analytical article written by a writer who contributed to three or more magazines in that field.

THE field covered by the health science article is a wide one and holds generous rewards for those who aim their literary efforts in that direction. It is not over-crowded with writers, possibly because there are few who seem to succeed in making their material attractive enough to interest the editor and reader. Magazines are seldom overstocked with this type of article, because much of it is of a timely nature which they do not buy in advance. Professional education is not an essential. The important basic factor is ability to take facts and present them in an interesting way.

The first requirement of the health science article is an objective. The writer should ask himself or herself, "Why am I writing this article?" "What am I trying to communicate to my readers?" After these questions the writer must decide what audience is to be reached. If the audience is to be made up of the readers of nurses' magazines, of school teachers, etc., one uses different language from that which one uses for the average lay reader who may be mentally or physically weary, of very average intelligence, looking for a thrill in every sentence. After these factors are decided the writer of this article must determine how his facts are to be presented, in other words the writer has a folio of facts concerning the case; which of these facts can be used and how.

The second requirement is to use facts that tell the truth. One must marshal a body of facts which even though they might be disputed, cannot be disproved. The reading public takes a rather malicious pleasure in disputing statements and telling editors about it. They often become very indignant about their beliefs. Therefore it behooves the

writer of this material to do two things, (1) always qualify his statements unless he is such a great authority that his word is a law unto itself, (2) always be able to back his statements with—"so and so finds that this is a fact"—"my authority for this statement can be found in this or that document or publication."

Authorities may be mentioned in such articles to give them an authentic background, but only in an anecdotal way. For example one might tell of the discovery made by Professor X, who found that such and such toothpaste caused him great discomfort and caused his lips to swell, but the telling should be confined to a story of how his family teased him about his swollen lips, how they eventually suffered the same discomfort until he had found the cause (this incident is reported in medical journals). The fact could be worked into an article on the relation of cosmetics to health, one of the personality value of clean teeth and so on.

It is not enough to have something to tell the reader, he must be made to want to hear what you have to say. In other words he must be made curious and interested. The third cardinal factor in the health science article, therefore might be called human interest. Some years ago when the author had sent his first article to *Physical Culture*, it was returned with a letter from the editor, who was then H. A. Keller. He gave some very good advice in that letter, which when followed resulted in a number of acceptances. One paragraph in particular gave in a few words the essence of the requirements of the health science article and also explained many failures. He stated, "The difficulty with your article seems to be that your style, your diction, is technical. Mate-

rial for publication, certainly for this magazine should have the saving grace of a human note running throughout. This human note is achieved by introducing personal anecdote and experience, and case history, and in general getting around the use of technical and esoteric terms."

So many writers of this material seem to forget that their audience knows nothing about the subject at hand, nothing of the scientific terminology, or the technical background, and they don't want to know it. Instruction with amusement is their war cry. A judicious use of narrative and some fiction is needed to brighten the material. The average reader must be told this story in terms which are as understandable as those used by the teacher who is teaching the A-B-C's to her children.

SOME time ago a famous philosopher told a group of students at an Honors Convocation that the man who could explain his subject to the scientists in their language would be well thought of; and if the same man could tell the same thing to a group of college students and interest them, he would be well known; but the man who could tell it to the scientists, to the students, and also tell it in an interesting way to the group in the basement of the cross-roads church, would be famous and world-wide known.

The same is true of the health science article writer. The average physician, dentist, or health worker fails as a writer of this type of article because of his inability to talk down, to his reader. From that standpoint the general lay writer has the advantage over the professional man because he has the ability to take dry health facts and give them sparkling wit and humor, and the needed hypodermic injection of life.

There are many sources of this material. Mrs. Jones, the neighbor on the right, may have found that her family does not suffer from colds any more because she does not permit her house to become too dry or hot. Mrs. Smith on the left has solved the old problem of making her children eat everything placed before them. The world would like to know how she did it. The evening paper gives many hints for articles; for example an item telling of a group of children

who went on a weinie roast and became sick was the basis of an article, "*Plants that Many Should Avoid*" (*All Outdoors*). A friend over the bridge table told how she avoided stomach distress by cooking foods in a certain way led to, "*Control of Digestion*," etc., which appeared in *American Cookery*, and so on.

Markets for this material are many, the following being a comprehensive list of those accepting these articles more specifically than general magazines which also are good markets for articles meeting their requirements.

American Cookery, 221 Columbus Avenue, Boston, Mass., is edited by R. B. Hall. This magazine was formerly the Boston Cooking School magazine and can be found in the homes of those women who are interested in fine cooking. Health articles which are linked up with foods find a market here. They must have an authoritative basis. Human interest is not as important as truth and fact. As the editor stated on one occasion, "I wish there was more detail and a fuller discussion," these points are to be considered in manuscripts aimed at this market.

American Childhood, 120 E. 16th Street, New York City and edited by Carolyn Sherwin Bailey, takes articles ranging from 1,600 to 2,000 words in length. This magazine wants material which furnishes practical help for the mothers of children who are of a pre-school age; that is, up to five or six years. Articles dealing with methods of health control of the nursery child, home discipline, use of time and material, etc., are the sort which find a market here.

The American Journal of Nursing, 120 E. 16th Street, New York, and the *Trained Nurse and Hospital Review*, 468 Fourth Avenue, New York, are edited by two friendly editors, namely, Mary M. Roberts and Meta Pennock, who take time to write long letters to the authors of material submitted to them if it comes near filling their requirements. Their suggestions are almost outlines of articles, and when followed almost always meet acceptance. Both magazines want material of interest to the nurse which can be of a practical value to her personally or in her work. Their space limits run from 1,500 to 2,000 words, but they want the material under discussion fully covered, but understandably so.

Babies: Just Babies, 1926 Broadway, is a projected McFadden publication, with Mrs. Franklin D. Roosevelt as editor. This magazine is a cross between *Parents Magazine* and *Physical Culture*, with a mixture of *American Childhood*. Material covering child health and guidance will be desired.

There is another publication called *Babies*, published by the Matthews Co., 685 Mullett Street, Detroit, Michigan, and edited by Jessica Ayer Hay, which furnished a good market for health science material slanted to the use of certain dairy products and foods in the care of child health. 1,000-1,500 is the word limit.

Child Welfare, 1201 16th Street, N. W., Washington, D. C., is edited by Martha Sprague Mason and is the national publication of the parent-teacher associations. This magazine, which goes into the homes of the parents of school children, uses

material which deals with the welfare and health of these children. The articles must be of a practical nature, written from a practical standpoint, of the home and school efforts, experiments, and results of parents and teachers in guiding children to better health, conduct, and normalcy. Articles ranging in length up to 2,000 words are welcomed.

Civic Health, *Matthews Publishing Co.*, 685 Mullett Street, Detroit, Michigan, is edited by Jessica Ayer Hay. The magazine deals practically with material linking health and milk products. As the editor said in a letter, "discussing the newer discoveries and practices in health education as linked with pasteurized milk." The word limits are from 1,000 to 1,500.

Forecast is mentioned elsewhere in this magazine, as is *Parents Magazine*.

Home Digest, published at 1235 Book Building, Detroit, Michigan, and edited by W. D. Roy, uses articles from 800 to 1,400 words in length. This magazine likes lots of human interest in its material to the point where it is almost fiction. Interviews with famous people or celebrities concerning their viewpoints relating to health and food are welcomed.

Home Topics is published by the Huffman Printing Co., at Wisconsin Rapids, Wisconsin, and edited by Mary M. Kaudy. This company prints several magazines which are bought by electrical companies, utilities, and milk companies and distributed to their customers. Articles are desired which link health to these commodities.

Hygeia, 535 N. Dearborn Street, Chicago, Ill., is edited by Morris Fishbein, M. D., and sponsored by the American Medical Association. This maga-

zine stands very high in the field of public health education, and its articles are used as standards in many schools and groups. All sorts of material dealing with health is used; stories, juvenile plays, verse, articles concerning all phases of health science, articles dealing with famous men of health science, and pictures concerning this field.

Mothers Journal, 4 West 51st Street, New York, uses articles up to 2,500 words in length. Care of infants and children under seven are desired.

Oral Hygiene, 1117 Wolfendale Street, Pittsburgh, Pa., is edited by Arthur G. Smith. Dr. Smith took the editorial chair the first of September and so his editorial policies have not been established as yet, but one does not expect many changes over the established policy of the magazine which goes to every dentist in this country and many others, as well as to many lay individuals. This magazine uses articles on health science, particularly dealing with dental health or its branches. Articles dealing with the reactions of the public in the dental office or to dental practices are welcome. The best lengths are from 1,000 to 2,000.

Physical Culture, a McFadden publication of 1926 Broadway, New York City, is edited by Harry Payne Burton. Word limits from 3,000 to 4,000. This magazine is one of the pioneers in the health science field and has always welcomed contributions from the amateur writer. Their editorial policy to help those who have something of interest to present. A wide range of health science articles are used, but one must in general avoid the suggestion of the use of medicines. Recovery of health, prevention of illness, and health preservation by natural means are desired. Lots of human interest necessary.

Canadian Markets

by MILTON CRONENBERG

JUST now, with the Canadian dollar almost back to normal, and the Canadian magazines doing their utmost to increase circulation or prevent their present circulation from slumping, writers who know something about the market in Canada have a good chance of increasing their incomes.

Naturally, a certain percentage of material used, especially articles, must have at least a semblance of Canadian "atmosphere." A few magazines, though, take material that has been printed before in the United States, providing it has never appeared in any Canadian publication. In these cases by selling stuff twice a writer can earn so much extra money. An opportunity that knocks very faintly these days.

The Toronto Star Weekly, 80 King Street, West, Toronto, is one paper that accepts second run material, both articles and stories. According to the editor, J. H. Cranston, "The Star Weekly is looking for stories in the fiction line which are full of action and which furnish opportunity for striking illustrations." If the setting is Canadian all the better, although this paper uses stories with setting located in all parts of the world. Short shorts, long yarns up to 4,500 words, and serials are all acceptable. Incidentally, "cute" love stories with a dash of adventure—somewhat of the *Collier's* type—find a ready market here. Mystery and detective stories are also used. Stories with overdeveloped sex themes are not wanted.

"Articles may range in length from 1,500 to 2,500 words and must be capable of good action illustrations." Humorous articles, short sketches of famous people, exciting adventures and accounts of strange or weird customs in other lands are favorably received. Nothing dry or pedantic, though. The primary purpose of this paper is to entertain, so use your judgment when sending in scripts. No poetry. Pays three-quarters of a cent a word at the end of the month of acceptance.

J. L. Rutledge, editor of *The Canadian Maga-*

zine, 347 Adelaide Street, West, Toronto, states that he is looking for stories of about 4,000 words, preferably young love stories, stories of domestic incident, or stories with a business background. There is a slight preference for love stories from what I can judge by a survey of the magazine. If you have a slick love story with a handsome hero, a beautiful heroine, and an interesting plot (which doesn't have to be too original providing it is handled in a proficient manner) you should sell here. Characters should revolve in that magic circle where financial worries never enter. The setting can be anywhere. Here is some further information supplied by the editor:

"We would not want to use fiction that had appeared in magazines with a large circulation in Canada, but the appearance of a story in an American magazine with a limited circulation in Canada would not prejudice us against it. Our serial requirements are very limited so we are not anxious to consider them. The same applies to poetry. Articles to be in our field must deal either directly or indirectly with Canada. We do not want the article of the Canadian who has made a great success in the United States. We would be more interested in the story of an American who had a stake in Canada and who made a success here."

Payment is approximately one cent a word, on publication. The magazine expects shortly to return to its former policy of paying on acceptance.

MACLEAN'S MAGAZINE, 149 University Avenue, Toronto, is buying brightly written love stories, and others which come within the field of a general popular magazine. All material here must have at least a little Canadian background, and the more the better. If you dwell too much on the effects of the depression, or your story has an unhappy ending don't expect to sell to *Maclean's*. As the editor, H. Napier Moore, says, "We are not interested in any story that is grey in tone. We feel that people have enough to be doleful about without finding extra grief in their popular magazines."

Stories are your best bet here, just now, as this book is overloaded with articles until the end of the year. From January, 1933, however, short, snappy articles dealing with Canadian development in all fields will be in demand. Long articles, except in special cases, will have very little chance of selling. No serious poetry is wanted, but nonsense rhymes or verse is used in the "Wit and Wisdom" department. First rights for all material or simultaneous publication in United States and Canada is required by this magazine. Payment on acceptance at good rates, varying according to material accepted.

A magazine that began thirty-two years ago as *The Western Home Monthly*, exclusively circulating in the Western provinces of Canada, has, with the October number, "gone national" and will henceforth be known as *The National Home Monthly*, with the largest circulation of any magazine in Canada. The editorial offices are in Winnipeg, Manitoba, and the editor is L. E. Bromwell.

THE NATIONAL HOME MONTHLY is interested in stories of 4,000 to 7,000 words. Settings and characters can be from any country, and stories with an American background are readily acceptable. This also applies to serials of approximately 30,000 to 40,000 words. From an analysis of the

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DOROTHY L. YOUNG

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Burlingame, Calif.

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He prefers those actually rejected by either Liberty or Collier's. So inclose your rejection slip if you have saved it.

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Box D-148 Dante, Virginia

October issue I find there are five stories, including one serial. The serial is of the "murder, detective" variety. Here is the recipe: Take a mysterious lonely house in the valley of the Selkirk Mountains in British Columbia, add the body of a woman found killed by a blow on the head, let boil for a thousand words or so, then add the hero who finds the body and is accused of the murder. Stir slowly, pour in a dash of girl in love with the hero and shake well. You have all the requirements for an entertaining serial in *The National Home Monthly!*

Of the four short stories, the first is a sophisticated love yarn in a New York setting, with a hero who is not described and a heroine who is "small and slender and dark, with wavy, blue-black hair and blue-black eyes, and a complexion like white velvet." The second is a historical drama of Hudson Bay in 1704 with a sufficient amount of love interest. The third story is an excellent dramatic yarn of a gunman fleeing from justice in the snow-covered North, somewhere near Alaska. (No humor, woman or love in this one.) And the last is a skillful saga of a "semi-bull terrier" with a fighting heart. The setting for this story is also in the Northern woods. Distinctly a man's story.

As for articles, anything of general interest has a chance here, as the magazine does not confine itself to Canadian subjects. Articles and stories that have appeared in American magazines with a large circulation in Canada cannot be accepted. A little poetry is used. Payment at various rates either on acceptance or on publication according to the material.

THE foremost magazine for women in Canada, *The Chatelaine*, 153 University Avenue, Toronto, Byrne Hope Sanders, editor, is interested in well written stories and articles that are up to the minute in interest. They must all, of course, have the woman's angle. Stories may be laid in any part of the world, and should run between 4,000 and 5,000 words. The throbbing emotional story is the type most used—stories that are "poignantly human" (with love or marriage the basic ingredient), and tug at the heart-strings. Articles should be short

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and of immediate interest to women. Discourses on political situations and international affairs are not wanted. Articles in the latest issue of *The Chatelaine* deal with the art of "making up," the influence of the depression on French clothes designers, a debate on the sudden change of character in men and women after marriage, and so on. This will give you an idea of what is required.

At the present time the magazine is featuring Canadian writers, but writers in the United States, whether Canadian or not should be able to sell here providing they write according to *The Chatelaine's* specifications. For the most part, the more Canadian the "atmosphere" of the story or article, the better chance you have of selling. First rights wanted for all material. Payment on publication. Good rates.

Canadian Homes and Gardens and *Mayfair*, both at 153 University Avenue, Toronto, are pretty well stocked up for the present, but by next March will be paying one cent a word for material on publication, so J. H. Hodgins, editor of the magazine, states. *Canadian Homes and Gardens*, as its name suggests, uses photographs and drawings of beautiful gardens and homes, and articles on the furnishing and decorating of homes and gardens. "Written material should be 100 per cent Canadian." Stories are chiefly done on assignment, though an occasional free lance contribution is accepted if it suits the editor. *Mayfair* is somewhat a Canadian replica of *Vanity Fair*. "Pictures about Canadian smart society, fashions, and sports" are accepted here. "Again, only 100 per cent Canadian copy" is wanted. Articles and stories for this magazine should be written with the sophisticated air that distinguishes its American contemporary. Writers who know their Canada well should be able to place material in either one or both of these publications.

BRIDLE & GOLFER, 350 Bay Street, Toronto, is a class publication similar to *Spur*, *Town and Country*, and *The Sportsman*. In fact, as the editor, J. Lewis Brown tells me, *Bridle & Golfer* "attempts to embody a combination of these three United States publications." The magazine uses articles dealing with the various sports and recreations that have a social background, such as polo, golf, hunting, and swimming. Articles on travel, art, and music are also wanted. Interesting and artistic photographs to illustrate articles are used. Material does not have to be Canadian in tone, as this publication caters to the cosmopolitan. Some poetry is used, but payment is not made for poetry of any kind. Articles are paid for at the rate of one cent a word, on publication, and only original manuscripts are accepted.

Here's another break for Canadians. C. Gordon-smith, editor of *The Family Herald and Weekly Star*, Montreal, writes me that the policy of his paper is to encourage Canadian writers in every way possible. Young Canadian writers are welcomed. Short stories are wanted not exceeding 3,000 words. They can be of almost any type—business, love, adventure, mystery, etc. Action can take place anywhere, but if the hero (or heroine) is a Canadian you have a better chance of selling. (This does not exclude American writers from submitting manuscripts. By the simple expedient of changing the hero's nationality from American to Canadian, and, of course, making corresponding changes in the script, you can send in the story, even if it has previously been printed in the United States, providing it hasn't had a large circulation

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The Canadian Home Journal, 73 Richmond Street, West, editor C. Wilma Tait, is in the market for short stories from 3,000 to 5,000 words, short shorts up to 2,000, and serials up to 80,000 words. Stories should be written to appeal to women. (This magazine is something like The Ladies Home Journal), but setting can be anywhere, and characters of any nationality. Stories are wanted that are real and genuine rather than flippant and clever. Short shorts should have drama and "punch." Romantic historical fiction has a good chance of selling here. All material should be capable of being attractively illustrated. Articles are wanted dealing with the various ramifications of feminine interest. They should be short, from about 2,500 to 3,000 words, and written in an interesting manner. Only first run material accepted. Payment is made (on acceptance) according to the value of the material, and by agreement with the author. Rates are good.

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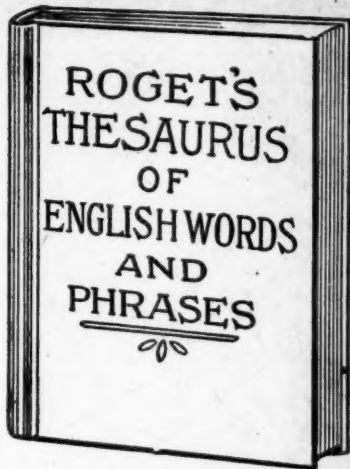
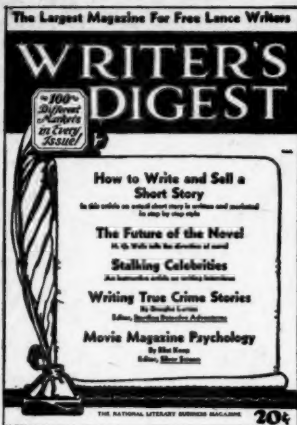
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dramatic,—, lyric— poetry; opera; posy, anthology; *disiecta membra poetae*.
song, ballad, lay; love—, drinking—, war—, folk—, sea— song; lullaby; music, &c. 415; nursery rhymes.

(Bad poetry) doggerel, Hudibrastic verse, prose run mad; macaronics; macaronic—, leonine—verse; runes. canto, stanza, distich, verse, line, couplet, triplet, quatrain; *strophe*, *antistrophe*, refrain, chorus, burden. verse, rhyme, assonance, crambo, metre, measure, foot, numbers, strain, rhythm; accentuation &c. (voice) 580; iambus, dactyl, spondee, trochee, anapaest &c.; hex—, pentameter; Alexandrine; blank verse, alliteration.

elegiacs &c. *adj.*, verse,—metre,—poetry.
poet,—laureate; laureate; minor poet, bard, lyrist, scald, troubadour, *trouverse*; minstrel; minne—, meistersinger; *improvisatore*; versifier, sonneteer; ballad monger; rhym—er, —ist, —ester; poetaster; *genus irritabile vatum*.

V. poetize, sing, versify, make verses, rhyme, scan.
Adj. poetic, —al; lyric, —al; tuneful; epic; dithyrambic &c. n; metrical; a—, catalectic; elegiac, iambic, trochaic, spondaic, anapaestic; Ionic, Sapphic, Alcaic, Pindaric.

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Better Homes and Gardens, 1714 Locust Street, Des Moines, Iowa. Elmer T. Peterson, Editor. Issued monthly; 10c a copy; 60c a year. "We want informative but delightful articles, 1,500 words in length, on a wide range of home and garden subjects. We inspire our readers by telling them 'how to' have the home and garden, rather than why it is 'nice' to have an attractive home and garden. All information must be authentic and adapted to as broad an audience as possible under the circumstances. We use glossy-finish prints, 5x7. We seldom use poetry. We report within three weeks, and pay on acceptance."

Real Detective, 1050 North LaSalle Street, Chicago, Illinois. Issued monthly; 25c a copy; \$2.50 a year. "We want particularly good two-part detective and mystery stories under 20,000 words. Also exposés of graft and corruption. 'Inside' stories of matters that are front-page news. We use photographs, but no poetry. We report within twenty-four hours, and pay 1½c a word and up on acceptance."

Short Shorts, 100 Fifth Avenue, New York City. Thomas Ecclesine, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We are in the market for short short stories—approximately 1,500 words; occasionally we use shorter stories (about 1,000) and longer ones (about 1,800). We do not use photographs, and very little poetry. We report within approximately three weeks, and pay \$25.00 on publication."

Short Short Story Magazine, 314 Fifth Avenue, South Minneapolis, Minnesota. Thomas M. Kelly, Editor. Issued monthly; 10c a copy; \$1.00 a year. "We want stories of not more than 1,000 words, of all types—love, humor, crime, adventure, sport, etc. We use neither photographs nor poetry. We report within two weeks, and pay 1c to 3c a word."

Vanity Fair, 420 Lexington Avenue, New York City. Frank Crowninshield, Editor; Clare Boothe Brokaw, Managing Editor. Issued monthly; 35c a copy; \$3.00 a year. "We want sophisticated fiction, general articles on art, literature, politics, sports and the whole field of smart contemporary life—between 1,000 and 2,500 words in length. Although proper reading is given to all unsolicited manuscripts, the requirements of *Vanity Fair* are so specialized that unsolicited manuscripts are rarely found to be acceptable. We want rare or unusual or exclusive photographs of celebrities. Also satiric verse. We report within two weeks, and pay within two weeks of acceptance."

Witness and Canadian Homestead, P. O. Box 3070, Montreal, Canada. J. R. Dougall, M. A., Ll. D., Editor. Issued weekly; 5c a copy; \$2.00 a year. "We are interested in well-written, wholesome short stories, 2,500 words; and serials, 30,000 to 40,000 words; with an occasional temperance story. Stories must exclude melodrama, swearing, and morbid sex tales. We do not use photographs. We use poetry, but make no payment for it. Rate of payment for prose varies, payment on publication."

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Juvenile

Epworth Highroad, 810 Broadway, Nashville, Tennessee. R. L. Hunt, Editor. "We use stories, usually 2,500 to 4,000 words in length. This fiction may take note of our policies to emphasize peace rather than war and an appreciation of other races and nations. Other than this our stories must be interesting. We use articles, preferably illustrated, usually running around 1,000 to 15,000 words in length upon subjects of interest to our age-group. We do not have opportunity to use material of an editorial type. We use short bits of verse, eight to 24 lines for which we pay 25c a line; articles and short stories ½c a word on acceptance; photos, \$2.00 to \$5.00. We report on manuscripts within two weeks."

Play Mate Magazine, Cleveland, Ohio. Esther Cooper, Editor. Issued monthly. 15c per copy; \$1.50 per year. "During the month of January we shall be buying for our May and June issues. For May, verse and stories of Memorial Day, Mother's Day, and May Day—May Day adventures—customs and festivities—May Day in other

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tory material, but might consider a few animal stories. We are always in the market for short mystery and adventure stories with both boy and girl interest. Also historical tales, authentically told; legends, and stories of child life in other lands. Verse should not exceed 12 lines, stories may range from 1,000 to 2,500 words. We pay good standard rates and are always glad to examine work from new writers. All manuscripts are given a careful reading and a prompt decision. Check on acceptance—1c to 3c for stories; 25c per line for poetry."

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Globe Photos, 242-50 West 55th Street, New York City. "We are in the market for almost any kind of good photographs, especially if there is a human interest appeal in the picture or the caption. Good travel subjects, hunting, fishing, and camping scenes, agricultural, industrial views, shopping scenes, traffic scenes from everywhere, strange customs of strange peoples, science and invention—all these subjects are acceptable. We are not interested in "spot news" photos. We specialize in feature material. Photographs must be black and white glossy, at least 5x7 inches, and each one must have an accompanying caption. We buy nothing outright, all material accepted is handled on a strictly royalty basis. We pay 40 per cent royalty on the sale of all photographs, and pay as soon as the photo has been sold.

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Trade

Building Owner and Manager, 250 Park Avenue, New York City. A. A. Karten, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We are preparing to inaugurate shortly in our publication a new department to be called "Space Selling Ideas," in which we will offer the experiences of building owners and managers from all parts of the country their ideas in which they have attracted new tenants and to help in their renewal of leases. We use photos in every possible case. We report as soon as possible and pay 1c a word on publication.

Butchers Advocate and the Food Merchant, 63 Beekman Street, New York City. Booth Hubbell, Editor. Issued semi-monthly; 15c a copy; \$3.00 a year. "We want feature articles on food retailing, 500 to 2,000 words. Average 1,200 to 1,500 words. Articles with local interest only from New England, Middle Atlantic States, and immediately adjacent territory. Three general types of articles wanted. In order of preference: (1) Stories of unusual, new or especially resultful merchandising ideas that have been actually tried. Must be full of detailed facts on results, methods, names, dates, places. Illustrations desirable. (2) Success stories of outstandingly successful food retailers. Must be something unique about methods. Less of facts and details. Play up personal angle on proprietor. (3) Authoritative 'how to do it' articles on various phases of food retailing—advertising, display, buying, pricing, accounting, delivery, personnel, etc. Must apply specifically to food retailer. No padded or propaganda articles. However, a good many of our articles are staff written. We desire photographs with all articles requiring illustrations. We

do not use poetry. We report immediately, and pay 1/2c a word on publication."

Canadian Mining Journal, Gardenvale, P. Quebec, Canada. R. C. Rowe, Editor. Issued monthly; 50c a copy; \$5.00 a year. "We want general, technical articles relating to the science and art of mining, treatment of ores, geology, power, and mechanics. We want photographs of installations, and all classes of work mentioned above. Occasionally we use poetry. We report as soon as possible and pay from \$5.00 to \$15.00 a page on publication."

Ceramic Industry, 59 East Van Buren Street, Chicago, Illinois. H. V. Kaepfel, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We want news items reporting the industrial activities of plants manufacturing glass, pottery, and enameled (porcelain) products."

Chain Store Management, 180 North Michigan Avenue, Chicago, Illinois. Walter B. Martin, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We want short articles (500 to 1,000 words in length) on chain grocery store merchandise, sales promotion ideas, window displays, etc. Copy should be written in an interesting and entertaining style, and specifically addressed to the store managers. We want photographs of window displays and interior grocery store displays, and store exteriors. We do not use poetry. We report within thirty days, and pay 1 1/2c a word on publication."

Compressed Air Magazine, Phillipsburg, New Jersey. C. H. Vivian, Editor. Issued monthly; 35c a copy; \$3.00 a year. "We want feature articles of 1,500 to 3,000 words, dealing with outstanding undertakings, industrial enterprises, construction jobs, mining and quarrying ventures, etc., in which compressed air plays a prominent part. Also long or short articles on novel uses of compressed air. All materials must be illustrated with good, clear photographs, supplemented by drawings where these are essential to clear understanding of the text. Articles must be written from human interest viewpoint and be free from involved technical language. If prospective contributors will submit a brief resume of contemplated material, the editor will inform them whether such material is desirable. Would also like to see fiction articles of 2,000 to 4,000 words laid in a locale of mining, industrial or contracting fields. We want photographs showing new or interesting applications of compressed air. We use one hundred or more in each issue. Also humorous drawings dealing with applications of compressed air. We do not use poetry. We report within two weeks after receipt, and pay 1c to 2c a word for prose; \$1.00 to \$2.00 for photographs, on publication."

Crockery and Glass Journal, 1170 Broadway, New York City. Julien Elfenbein, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We want news notes of retail buyers changes, etc., interesting shorts, occasional feature articles from leading crockery and glass buyers or merchandise managers of prominent retail stores. We use photographs of window displays and good interiors, for which we pay \$1.50 each. We pay 1c a word for articles, payable the 15th of the month following date of publication."

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Domestic Engineering, 1900 Prairie Avenue, Chicago, Illinois. R. V. Sawhill, Editor. Issued monthly. "We want practical articles from reader's experiences in merchandising and along technical lines, in plumbing, heating, and air conditioning. We use photographs, but no poetry. We report immediately, and pay 1¢ a word on publication."

Everybody's Poultry Magazine, Hanover, Pennsylvania. Roland C. Hartman, Editor. Issued monthly; 10¢ a copy; 25¢ a year. "Full length feature articles are handled by our regular staff contributors and by specially assigned poultry authorities. Articles of 100 to 300 words in length dealing with successful methods of poultry raisers are about all that we are interested in purchasing at the time. We desire photographs to accompany articles. We do not use poetry. We report within ten days and pay ½¢ to 1¢ a word on publication."

The Explosives Engineer, Wilmington, Delaware. Theodor Marvin, Editor. Issued monthly; 15¢ a copy; \$1.00 a year. "Our magazine is devoted technically to safety and efficiency in the use of explosives in coal mining, metal mining, quarrying, and constructive work. We want articles on these subjects, of 1,000 to 3,000 words, illustrated with diagrams and photographs; general interest stories and poems. We report promptly, and pay from \$10.00 to \$50.00 on acceptance."

Furniture Index, Jamestown, New York City. Lynn M. Nichols, Editor. Issued monthly; 40¢ a copy; \$2.00 a year. "We want articles, 200 to 2,000 words in length, describing promotion and merchandising of furniture in retail stores, decorative ideas in window and store display, management, delivery, etc. We use photographs for which we pay \$1.00 to \$3.00. We do not use poetry. We report on manuscripts immediately, and pay ½¢ to 1¢ a word on publication."

Guernsey Breeders Journal, Peterboro, New Hampshire. Lincoln R. Lounsbury, Editor. Issued semi-monthly; 10¢ a copy; \$2.00 a year. "We can use stories of from 800 to 2,000 words on Guernseys, telling how small herds have been built up to good size. Also marketing Guernsey milk and breeding of Guernsey cattle. The Journal is agricultural in nature and devoted to the news, activities and accomplishments of farmers and breeders having Guernsey dairy cattle. We are also in the market for rather technical material on dairying, feeding, and breeding. We run considerable material on the results of experimental stations and colleges along the above lines. We want good photos of Guernseys, for which we pay \$1.00 each. We do not use poetry. We report within a few days, and pay ¼¢ per word for general material and ½¢ for technical material on publication."

Hardware World, 367 West Adams Street, Chicago, Illinois. "We want articles of a constructive nature, illustrating or showing how retail merchants can increase their sales or methods that retail merchants have found to contribute to their success."

Home Ware, 1346 Chestnut Street, Philadelphia, Pennsylvania. K. C. Clapp, Managing Editor. "We want articles of 600 to 1,000 words in length, for

buyers; articles dealing with what actual house-furnishing merchandise which is selling in other stores; new and novel types of merchandise for the home; ways in which other stores have put over successful promotions, etc. In other words, the buyers want to know what will sell, when it will sell, to whom to sell, and how he can sell a lot of it profitably. The most desirable type of article, for which we pay the highest rate, is that 'signed' by the store buyer or merchandise manager, but all 'ghost-written' articles must actually be given initialed approval by the person purported to have written it. All timely articles should be sent in several months before the date of publication; for instance, Christmas promotions or merchandising plans should be in the office in September, for possible publication in the November and December issues. Merchandising articles, unsigned by a store buyer, are paid for at the rate of 1c a word; signed articles, 1½c a word. We want photographs—glossy prints only—for which we pay \$3.00. We also want good action photos. Payment is made on or before the tenth of the month following acceptance. At this time we are particularly anxious for good, short, meaty articles on merchandising of rugs (other than Oriental) in department and furniture stores, 600 to 900 words in length."

Hotel Management, 222 East 42nd Street, New York City. James S. Warren, Editor. Issued monthly; 25c a copy; \$3.00 for 2 years. "We want practical and successful experience material regarding the remodeling, redecorating, refurnishing or re-equipping of hotel properties. Successful experiences with the advertising, business-building and sales promotion aspects of hotel operation. Specific 'methods' articles regarding successful laundering practice, housekeeping practice and house maintenance activities in hotels. Practical solutions of hotel financial difficulties through re-financing operations or reorganizations. These articles must be as concrete and specific as possible. The editors much prefer to receive detailed outlines in letter form before manuscripts are prepared. The maximum length for articles is 2,500 words, but shorter material is preferred. We use photographs, but seldom use poetry. We report within ten days, and pay a minimum of 1c a word on acceptance."

House Furnishing Review, 1170 Broadway, New York City. Julien Elfenbein, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We want new notes of retail buyers changes, etc., interesting shorts, occasional feature articles from leading crockery and glass buyers or merchandise managers of prominent retail stores. We use photographs of windows and interiors, for which we pay \$1.50 each. We pay 1c a word for articles, payable the 15th of the month following date of publication."

Industrial Retail Stores, 626 Provident Bank Bldg., Cincinnati, Ohio. Hull Bronson, Editor. Issued monthly; 20c a copy; \$1.00 a year. "We want articles on 'company or commissary' type of store operations. Material on merchandising for these particular types of stores. We use photographs but no poetry. We report immediately, and pay ½c a word on publication."

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The Detective In Fiction

(Continued from page 33)

"Is it he? Is it he? It can't be. He hasn't any motive. Or has he—could that quarrel over the—could that be motive?"

Oh, yes, I know I'm talking about the perfect, the ideal detective story. Not the kind we actually write. But the kind that we should all try to write.

The detective story that deals with flesh and blood humans with a real, understandable human motive. Not a fluke. Not a far-fetched, hard to understand affair. But something simple, and primitive and basic. And something like that is usually the motive for murder. Unless, of course, we're considering the homicidal maniac. The mad killer who kills for the joy of it. Granting that all murderers may be insane at the time of commission of the crime, I still believe that the type mentioned above does not belong in detective stories. Yes, I know there are plenty of actual cases concerning them. But writers should learn the art of selecting. Murderers as well as victims. I know another detective story and the author is really famous this time, where the whole bloody holocaust is explained by the simple statement:

"Oh well, Johnny is insane. He just killed for the fun of it."

I don't care who wrote it, it isn't legitimate.

And if the characters should be honest-to-goodness human beings, even more should the detective belong in that same category. For he is the motivating power of the story, the protagonist, with whom the eager reader wishes to associate himself.

So I'm for human beings, detective, murderer, victim, innocent bystanders. I'm for letting the reader and the detective work together. I'm for furnishing a sound, understandable, satisfying motive. And last, but not least, I'm for letting my detective within reason occasionally act on intuition.

"How," I insisted, "did you know that Bertie, the Ferret—"

"Well now," said Lieutenant Stacey, grinning, "I just had a hunch . . ."

Linens and Domestic, 1170 Broadway, New York City. Julien Elfenbein, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We want news notes, of retail buyers changes, etc., interesting shorts, occasional feature articles from leading linens and domestics buyers or merchandise manager of retail stores. We use photographs of window displays and good interiors, for which we pay \$1.50 each. We pay 1c a word for articles, payable the 15th of the month following date of publication."

Management Methods, 330 West 42nd Street, New York City. Norman C. Firth, Editor. Issued monthly; 35c a copy; \$3.00 a year. "We use articles and short items that tell concisely of ideas, plans, procedures, and methods used successfully in offices. The articles can have to do with any phase of office work, including accounting, personnel, order-handling, purchasing, credit and collections, etc. Material that is illustrated, preferably by photographs but also by forms and charts, is especially desired. Most articles are short with a maximum length of 600-800 words. Short items of as few as 100 words are used. A few articles of 1,000 and even 2,000 words are used. We use photographs, but no poetry. We report within a week, and pay 1c a word and up on acceptance."

Modern Brewery, 420 Lexington Avenue, New York City. C. A. Nowak, Editor; Hartley W. Barclay, Managing Editor. "We want articles describing modern installations of new equipment in breweries. Technical articles discussing the maintenance of equipment according to typical cost-cutting methods used in well-known plants. Interviews with chief engineers on subjects of economy in the generation and use of power. Descriptions and photographs of construction and erection problems involved in building new breweries. Management methods illustrated and described. Photographs should accompany articles. Articles should be 1,000 to 2,000 words in length. We pay space rates of seven dollars per page, immediately upon publication."

National Laundry Journal. 461 Eighth Avenue, New York City. George M. Sangster, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We want merchandising stories on what specific laundries have done in the way of getting new customers, holding old customers or maintaining a profit on a reduced volume of business (reducing costs). General merchandising stories cannot be used. Stories must have facts and figures showing profits, new business, percentage of reductions should be included whenever possible. Substantiated facts more desirable than a well written article devoid of facts and figures. We prefer articles to be 800 words in length—limit 1,200 words. We cannot use photographs, but can use reproductions of advertisements, letters, etc. We do not use poetry. We report within twenty-four hours after receipt of manuscript, and pay 23c an inch (about 1/2c a word) on the first of month following publication."

Petroleum Age and Service Station Merchandising, 500 North Dearborn Street, Chicago, Illinois. Issued monthly. "We will consider material dealing with distribution and merchandising of

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Piano Trade Magazine, 23 East Jackson Boulevard, Chicago, Illinois. Roy E. Waite, Editor. Issued monthly; 15c a copy; \$1.50. "Most of the material we use is staff written, but we do consider articles on music store merchandising, advertising, handling salesmen, etc., with the piano of first importance. We use photographs, but no poetry. We report immediately and pay ½c to 1c a word, depending upon the quality of the article, on publication."

The Studebaker Wheel, The Studebaker Sales Corporation of America, South Bend, Indiana. Ralph E. Jones, Editor. Issued monthly. House organ. "We use short articles on sports, music, art, travel, etc., written in a light, popular style not exceeding 2,000 words in length. We are particularly interested in stories of interesting or remarkable experiences with Studebaker cars and stories of nationally prominent personalities who are Studebaker owners. We also want unusual photographs with motoring tie-up. We do not use poetry. We report within two weeks and pay on acceptance."

Western Plumbing and Heating Journal, 2124 South Vermont, Los Angeles, California. John B. Reeves, Editor. Issued monthly. "We want articles on plumbing—technical and merchandising—1,000 words preferred. We use photographs, but no poetry. We report at once, and pay 1c a word on publication."

MARKETS FOR PLAYS

Eldridge Entertainment House, Inc., Franklin, Ohio. "We want three-act plays suitable for High School, Dramatic Club, and Church production; readings and recitations for a church collection of sacred and secular nature; primary material, and material for a class day book. We prefer manuscripts to be sent between October and the last of April. We pay according to the merit of the play."

Philadelphia and New York**Market Letter**

(Continued from page 20)

on in the same line of policy as heretofore, and has enough material on hand to last some time. Not very encouraging. But if you are interested in this market, keep on hand these notes Miss Egdorf gave me:

• "Fiction—5,000 words or less, of the type that appeals to women living in small towns. (We are bought up for several months.)

Writer's Digest is your best introduction when writing advertisers.

Serials—40,000 words. (Will not be considering any for four or five months.) Special articles—2,000 words or less. (Will not be buying for several months.)”

• *Liberty*, aside from its usual rather slim market for fiction and features, is announcing a big new manuscript contest for serials, open until March 30, 1933. Ten thousand dollars is the prize fund. You must never have had a book published, or sold a serial of 20,000 or more words to a national magazine—for this is another of their first-story contests. You can read the full details of the contest in the magazine, so I desist. Or address the editor, W. M. Flynn, at 1926 Broadway—Lincoln Square, if you prefer—it's all the same thing.

• *Love Mirror*, edited by Miss Hope Hale, has changed its length requirements. (It's the fault of less advertising again.) Short stories should now run from 3,500 to 6,000 words, and novelettes should be 12,000 to 15,000 words. Serials are usually arranged for, as only a very few are used each year. Better send in your serial idea in synopsis form first.

• This magazine wants the sweethearts to be average young people, facing very real, 1933 situations. Don't send 'em any of that glamour stuff. And if you like marriage situations, here's a market. About fifty percent of their stories run to the love-ruption and rebuilding after marriage. They are making an honest effort to keep this magazine right up to date on payments—just over one cent a word now, between acceptance and publication. They are buying only a month's material at a time; nothing held over except with the author's consent. Very fair!

• *Short Shorts*, edited by Paul Anderson, has moved from 51 East 42nd Street, down to 100 Fifth Avenue—a building in which various other publishers have found comfortable offices. This book uses only the short short, 1,000 to 2,000 words in length, and pays a minimum of \$25 per manuscript accepted. They owed a few writers some time back, but I believe are paying up.

• *Dell Publishing Company* has announced a new magazine of *The New Yorker* type, to appear early in January. It will be a weekly, edited by Norman Anthony, who

NEW MARKETS! available only through us

For various reasons these markets do not care to advertise for stories to fill their immediate needs. Recognizing the fact that our service is both honest and effective . . . and wishing to avoid a great flood of unsold stories . . . editors and publishers of these magazines have turned to us . . .

1. A love story publisher wants five or six writers who will furnish good stories for ½ cent a word until "things brighten up." Are you interested?
2. A sex magazine, privately printed and privately distributed, wants very risqué stories . . . pays ½c a word. We haven't any.
3. A Missouri syndicate wants short stories, ½c on acceptance, or 50-50 royalty. Good place for your light stories.
4. An editor of a string of magazines gone "short short" wrote us for stories. We sent what we had but it was not enough. Have you some to sell at 1c a word?

These are special needs. In addition to these our service reaches every known market from Satevepost down. We know when a story is salable and we know where to sell it. If it can be sold we will sell it.

We charge the standard agent's commission of 10%, payable after sale. A reading fee of \$1 is charged to cover the actual cost of handling the story. This fee must accompany every script.

If you can meet any of the immediate needs sketched above send your stories to us at once.

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From the standpoint of the producer it makes no difference whether you are **KNOWN** or **UNKNOWN**—as long as the agent can guarantee Authorship. **THE STORY IS THE THING!** The only thing that counts, and never before has the demand for suitable stories been as great as it is **NOW**.

The opportunity is here for you—**TODAY**. Located on the ground here in Hollywood, in the center of **TALKING PICTURE** production, we are in a natural position to render a practical and worthwhile service. Bear in mind that it is in **HOLLYWOOD** where all stories are passed on and bought—not in New York, as practically all of the major studios in New York have been shut down. Stories will be accepted by us in any form for **FREE READING** and **REPORT**. Our **U. S. COPYRIGHT SERVICE** provides protection before a manuscript is submitted to the Studios, and is offered only if the story is acceptable by us for representation.

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also wields the editorial pencil over *Ballyhoo*. The sophistication will be shaded down to appeal to a less smart audience than *The New Yorker*. They are reported to be relying on well-known names to get the magazine off to a quick start. The address is 100 Fifth Avenue.

- *Redbook* is in the market once more, having got to the lower depths of the office safe. But material for this magazine must be well written and smart in tone. They like well drawn characters, strongly built up atmosphere, and movement all through the story—and this applies to both longer fiction and to the short shorts. Edwin Balmer is editor. The address: 230 Park Avenue.

- *Vanity Fair*, 420 Lexington Avenue, has a new editor, Claire Boothe Brokaw. Good rates are paid for very modern, smart articles, essays, verse, short-short stories.

- *America*, a Catholic Review of the Week, pays a cent a word on publication for "fact articles of current interest, 1,500 to 1,800 words in length." Rev. Wilfrid Persons, S.J., is editor. The address is 329 West 108th Street.

- *Golden Book*, 55 Fifth Avenue, edited by Mrs. Frederica Field, is at present interested only in "reprints and translations of stories never translated before. These must be of unusual literary merit, and not over five thousand words in length."

- A new magazine of international interest is *Europa*, edited by William Kozlenko at 235 East 22nd Street, and contributed to by many well known writers.

- When is the present not the present? When it's a magazine named that, says Fillmore Hyde. He sends me the following letter in regard to it:

"Sometime in the past you published a paragraph to the effect that we were publishing a magazine called *The Present* and stating that we needed short, short stories. Inasmuch as things have not picked up this fall as hoped, we have postponed publication of this magazine until sometime in the spring. The name will be changed. In the meanwhile, we don't wish any more manuscripts . . . Fillmore Hyde."

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"The plays will be read very carefully and, if thought suitable for production, royalty arrangements will be made with the authors.

"Authors' interests will be fully protected while the plays are in our hands, but return postage must, in all cases, accompany submitted manuscripts." J. B. Copeland, 40 West 40th Street.

• Dr. Daniel A. Poling gives me this information in regard to the *Christian Herald*, which he edits:

"Most material arranged for. Occasionally buy a short story, a personality sketch, or a strong human interest article. We are not a very promising market for free lance writers. Suggest that intending contributors query us in advance." Address: 419 Fourth Avenue.

• Reginald T. Townsend and a group of employees have bought *Country Life* and *The American Home*, and will continue them under the editorship of Mr. Townsend as before. This leaves *Doubleday Doran* with only two magazines out of their once impressive string: *West* and *Short Stories*. It remains one of the most important book publishers, however, with a long annual list of fiction, mystery novels, juveniles, and many types of non-fiction.

• *The Daily News*, 220 East 42nd Street, is a likely market for short fiction—uses a short "true" story daily of about 2,500 words. The Sunday Magazine section of the *New York Herald Tribune*, is open to occasional feature articles, but prefers that you query first. Editor—Mrs. William Brown Meloney. Address—230 West 41st Street.

• *The Century Co.*, 353 Fourth Avenue, issues an impressive annual list of titles: "There are no hard and fast lines governing our choice as to material wanted. New writers are welcome if they have something

to say and say it well. Manuscripts must have literary merit and not be trite."

- *Albert & Charles Boni*, 66 Fifth Avenue, publish novels of high literary excellence and non-fiction—especially biography. "We are interested in everything except poetry, plays and textbooks. We adhere to a high standard, and will not consider manuscripts saturated with sweet sentimentality."

- *Brentano's*, at Fifth Avenue and 27th Street, publishes a much smaller number of volumes than those above—literary novels, biography, travel, fine arts, politic, etc. But here the same comment is made on the average book manuscript that *Lippincott's* editor made:

- "Many authors appear to be too greedy. They think more of the check than of their story, and send out poorly written, unpolished manuscripts. They need to work harder; analyze plots, study and read thoroughly about details such as locale and setting. And they must write—and rewrite!"

- *Norman H. White, Jr., Inc.*, (this is the literary agent) going in, in a small way, for book publishing under his own name, at 62 West 45th Street. *The Abbot Press* is another new incorporation, at 460 West 34th Street, headed by John Clapp, formerly executive with the book house of *Ives Washburn*. Mr. Clapp does the selecting himself, and will have a general line of books, including fiction.

- *Greenberg*, publisher, announces that because of a most highly successful season, he is forced to move into new and larger quarters at 449 Fourth Avenue. He publishes only non-fiction books: biography, psychology, science, education, etc.

- *Alfred H. King, Inc.*, 432 Fourth Avenue, are no longer looking for mysteries or translations. They want modern novels, in particular, which deal with the modern woman's problems; or such stories as "Grand Hotel." They think young writers are too prone to stick to the two settings of Hollywood and Broadway, and often are forced to reject an otherwise promising script because of this constant duplication of setting.

- *The Phantom Detective* is a new pulp edited by N. L. Pines at 570 Seventh Ave-

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nue, and run much on the order of his "Thrilling" books. May use a few shorts from non-staff writers. Query before submitting.

- *Snappy Magazine* is still published by Mr. Pines and his company at 570 Seventh Avenue, though it comes out irregularly and consequently may seem to be slow about payment.

- The Merwil Publishing Company is now located at 480 Lexington Avenue, and the editor is the same: Mrs. Merle W. Hersey. Here is a good market for gay, little sex stories at about a half cent on publication. A French atmosphere is needed for *Gay Parisienne* and *La Patee Stories*; any setting for *Pep Stories* and *Spicy Stories*. Lengths must keep within 2,000 or 2,800 words. A little spicy verse is also printed—at 15 cents a line.

- *Sky Fighters*, edited by Wm. L. Mayer at 122 East 42nd Street, wants true stories of aces (These may be of any army), 2,000 to 3,000 words. Air fiction must feature the World War, though not necessarily the Western Front. No commercial air or foreign air-adventure stories fit in here. Lengths: 3,000 to 30,000 words, with 5,000 or 6,000 the most needed length. A cent a word on acceptance is paid. But Mr. Mayer warns you that this is a highly specialized type of magazine.

- *Broadway and Hollywood Movies* has a new address: 1450 Broadway—and a new editor: Mr. A. R. Roberts. Most of the text is taken care of in the office. Those pages of cartoons, similar to Ballyhoo, are open to cartoonists—best, if they have gag-lines. If new writers want experience, without pay; this magazine sometimes uses brief interviews with stars.

- In complete contrast is *The American Scholar*, (which, by the way, has an article in it by Mr. Uzzell) under the auspices of Phi Beta Kappa—a quarterly edited by Wm. A. Shimer. "Significant and important, compactly and vigorously written papers for the general intelligent reader, upon every subject pertinent to life today. No fiction. Articles range in length, 2,000 to 4,000 words. Rates of payment are \$5 per printed page, on publication."

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In the great Liberty Magazine short story contest 30,000 manuscripts were submitted.
Of the thirteen major prizes awarded my students won three.

Mrs. Ballard, author of one of the prize winners, writes:

"The story was evolved because of your frank analysis. Your personal criticisms have always proved invaluable. Please feel free to say to anyone that your help made possible the result."

The American Way

A PRIZE FIRST STORY

By
ALINE BALLARD

Published by
WALTON VALENTINE

(Reading time: 25 minutes 20 seconds.)
FROM the first day, I'll be felt that she belonged in Paris. At the end of six months she began to feel faintly sorry for the Polly of New Bedford days. Her



IT is the sound American theory that in free and open competition only the best will survive. Out of thirty thousand manuscripts received by *Liberty* in their contest, three of the thirteen major winners were my own trained students! In other magazines, and in other literary contests, my students are always well represented.

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My fees are quite reasonable.

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Author of "Landing the Editors' Checks," \$3.00 postpaid; and "Writing Novels to Sell," \$2.50 postpaid. You may order copies direct from me.

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